

STORY 12-57 12500 MSS
 WH ANDERSON
 11 B C-RH 320
 30 ROC FTELLER ELIZA
 NEW YORK 21 N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

"After a morning of being immersed in a lot of conflicting ratings, this feels good."

"I know 5 markets where the figures don't leave your head swimming."

WILL INTERURBIA MEAN MEDIA REVOLUTION?

As the U.S. population spreads from the cities, creating more city-town-city areas, media will follow also. Tv and radio will benefit most.

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Hollywood paints scathing picture of tv and admen

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Fee vs. free television: A debate

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TV BASICS: Costs, ratings, programing

Page 55

ny of these 5 important markets . . . you get the big audience with the Storz Station.

MINNEAPOLIS-ST. PAUL . . . with WDCY. In 1957 Nielsen shows WDCY first (NSI Area, 6 a.m.-6 p.m., Mon.-Sat.). Latest Trendex ranks WDCY first all day. Latest Pulse has WDCY first in the afternoon. Make sure you're working with latest data from the Twin Cities. See JOHN BLAIR or WDCY GM STEVE LABUNSKI.

OMAHA . . . with KOWH. First all day on all Nielsen surveys. First on latest (March-April) Hooper. 40.9% first place all-day average. Omaha Trendex, 246 out of 264 first-place quarter-hours, on latest Pulse. Contact ADAM YOUNG INC., or KOWH GM VIRGIL BAKER.

KANSAS CITY . . . with WHB. First per Nielsen, Trendex and Hooper—first

per AREA Nielsen and Pulse. 87% renewal rate among Kansas City's biggest advertisers proves dynamic sales power. See JOHN BLAIR or WHB GM GEORGE W. ARMSTRONG.

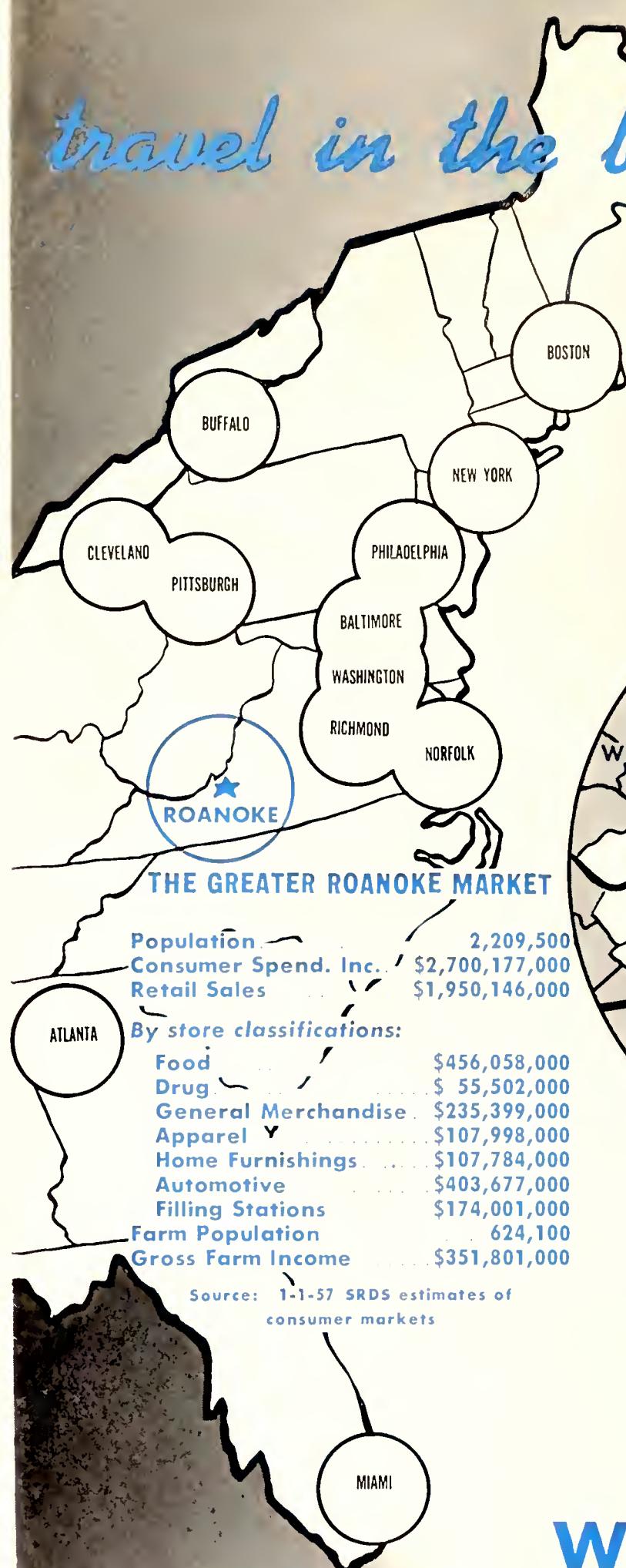
NEW ORLEANS . . . with WTIX. Month after month WTIX maintains or widens its first place position in New Orleans listening. First on Pulse (6 a.m.-6 p.m., Mon.-Fri.). And first per latest Hooper. Ask ADAM YOUNG INC., or WTIX GM FRED BERTHELSON.

MIAMI . . . with WQAM. Way out front. More than $2\frac{1}{2}$ times the audience of the second station, per latest Hooper. Now Pulse, Hooper and Trendex are in agreement: All three show WQAM first—all day! See JOHN BLAIR, or WQAM GM JACK SANDLER.

The Storz Stations
 Play's Radio for Today's Selling

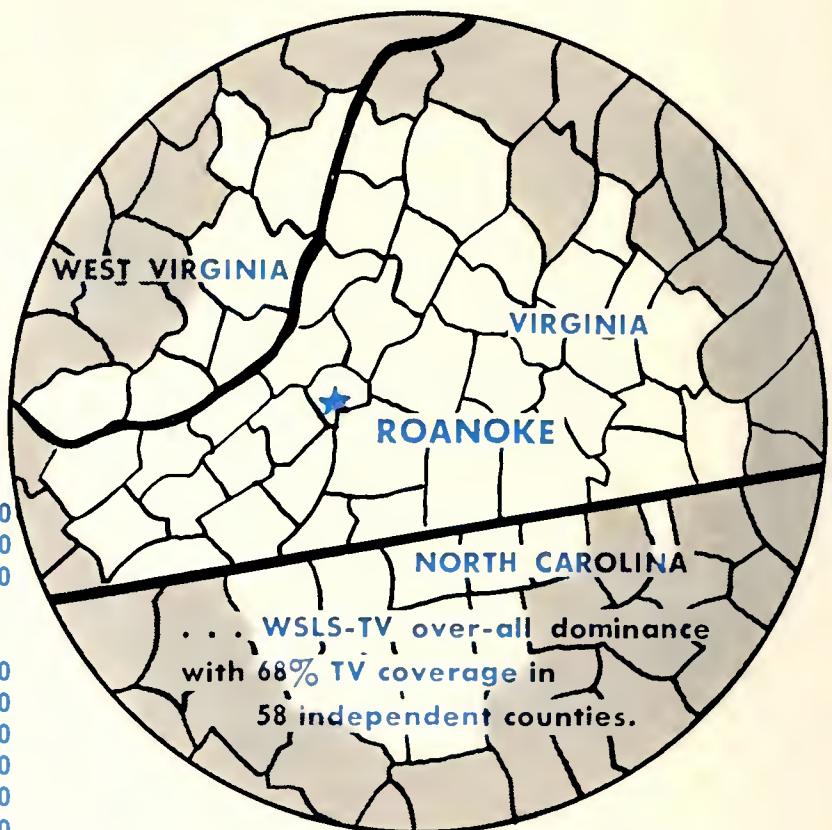
TODD STORZ,
 President

travel in the best circles



The circle of WSLS-TV influence reaches a 2 billion dollar market and bringing 548,200 households within sales range.

Confirmed by NCS #2 Spring 1956



HIGHEST RATED IN AREA

16 of the top 20 nighttime network programs on WSLS-TV.

11 of the top 13 half-hour film shows on WSLS-TV.

Rated highest in 341 of 499 quarter-hours.
(March '57 A. R. B.)

WSLS-TV Roanoke

316,000 Watts  Channel 10

REPRESENTED BY AVERY-KNODEL, INC.

Don Lee's Do-it-yourself Hints



Mutual
DON LEE
RADIO

1313 North Vine Street
Hollywood 28, California

1000 Van Ness Avenue
San Francisco 9, California

For the U.S. Government type Mint...

...add the 45-station Don Lee Network—the only radio network specifically designed to fit the recipe. "How to Make a Mint on the Pacific Coast." No matter what other media you use. Don Lee (and only Don Lee) will give you the broad base you need for complete coverage of the Pacific Coast market.

DON LEE IS PACIFIC COAST RADIO

Represented, naturally, by H-R Representatives, Inc.



To make a mint in the West's two largest, most concentrated markets, Don Lee recommends its network key stations, KHJ and KFRC.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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How timebuyers rate the reps

An analysis of what makes good service and good selling today with an evaluation of where reps do best and where they need to improve

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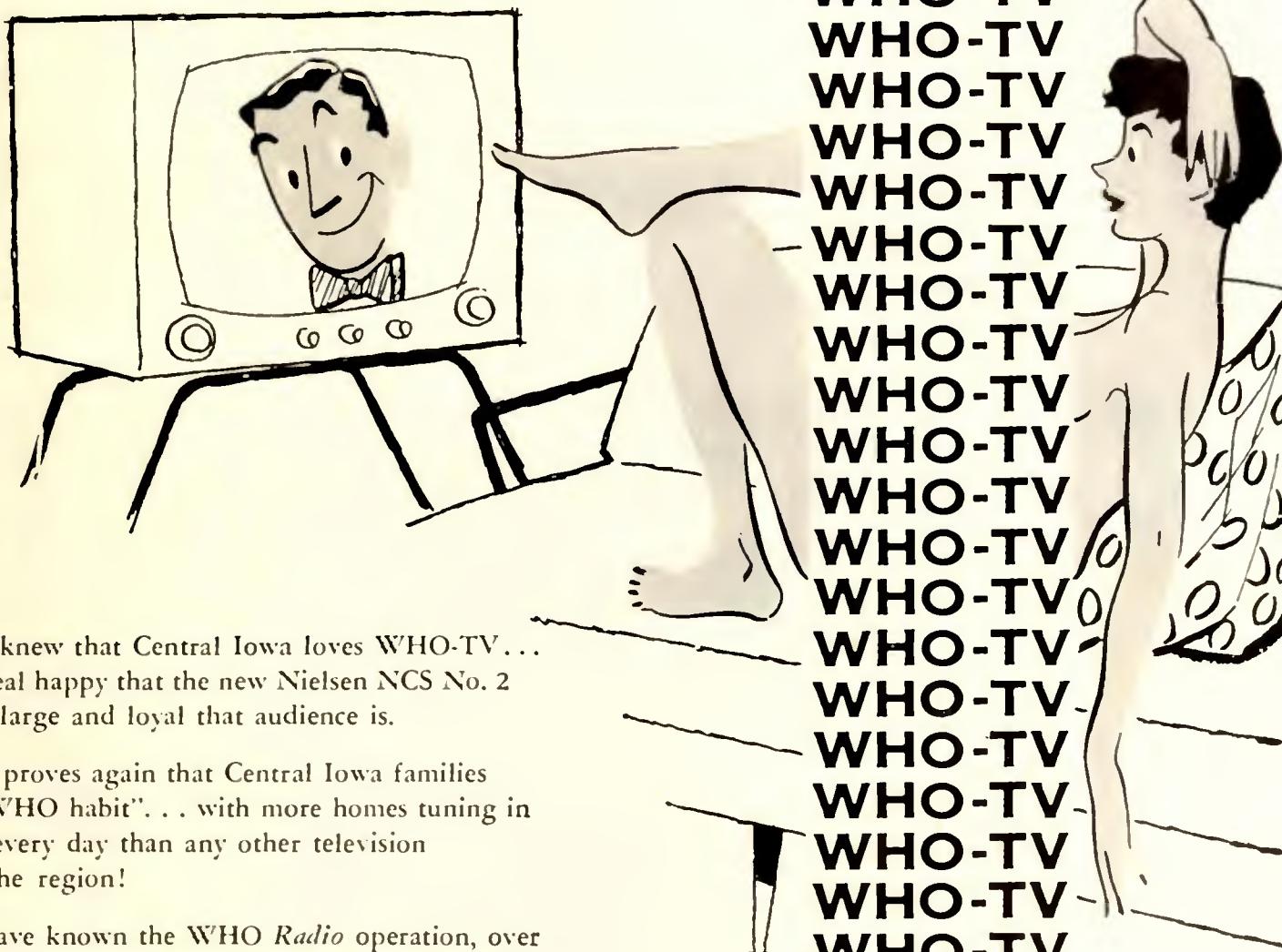
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Sponsor Publications Inc.

LOVIN' and LOYAL

NCS No. 2 CIRCULATION

	DAYTIME HOMES		NIGHTTIME HOMES	
	WEEKLY	DAILY	WEEKLY	DAILY
WHO-TV	181,490	121,620	211,500	166,460
Station B	175,650	123,430	204,280	163,920
Station C	176,340	104,930	218,690	148,320



We always knew that Central Iowa loves WHO-TV... and we're real happy that the new Nielsen NCS No. 2 shows how large and loyal that audience is.

NCS No. 2 proves again that Central Iowa families have the "WHO habit" . . . with more homes tuning in WHO-TV every day than any other television station in the region!

You who have known the WHO *Radio* operation, over the years, will understand the Central Iowa audience preference for WHO-TV. Decades of highest integrity, public service, confidence and *believability* all add up to a **QUALITY** audience and **QUALITY RESULTS**.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport

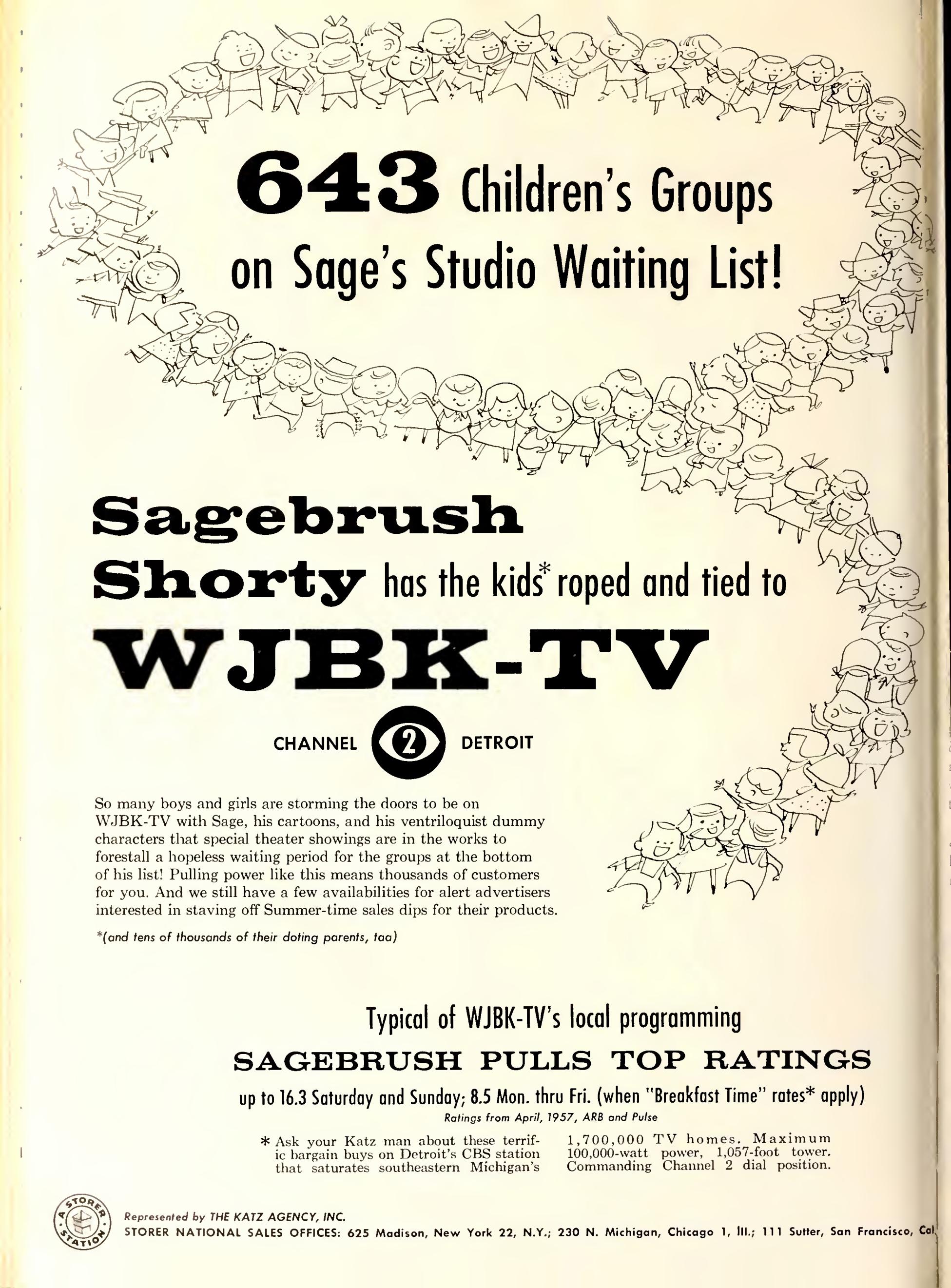
WHO-TV

Channel 13 • Des Mo



Peters, Griffin, Woodward, Inc.
National Representatives





643 Children's Groups on Sage's Studio Waiting List!

Sagebrush Shorty has the kids* roped and tied to **WJBK-TV**

CHANNEL **2** DETROIT

So many boys and girls are storming the doors to be on WJBK-TV with Sage, his cartoons, and his ventriloquist dummy characters that special theater showings are in the works to forestall a hopeless waiting period for the groups at the bottom of his list! Pulling power like this means thousands of customers for you. And we still have a few availabilities for alert advertisers interested in staving off Summer-time sales dips for their products.

*(*and tens of thousands of their doting parents, too)*



Typical of WJBK-TV's local programming

SAGEBRUSH PULLS TOP RATINGS

up to 16.3 Saturday and Sunday; 8.5 Mon. thru Fri. (when "Breakfast Time" rates* apply)

Ratings from April, 1957, ARB and Pulse

* Ask your Katz man about these terrific bargain buys on Detroit's CBS station that saturates southeastern Michigan's

1,700,000 TV homes. Maximum 100,000-watt power, 1,057-foot tower. Commanding Channel 2 dial position.



Represented by THE KATZ AGENCY, INC.

STORER NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco, Cal.

NEWSMAKER of the week

The news: The first substantial addition to regularly-reported radio audience data in the two-decades-plus history of C. E. Hooper, Inc., may be forthcoming this summer. The ratings firm has completed a pilot study designed to test how accurately information on sex, age, income and education of listeners can be gotten by phone.

The newsmaker: In the promotion-conscious world of Madison Ave., James L. Knipe, president and board chairman of C. E. Hooper, Inc., is a little out of place. This is not the same thing as saying he's uncomfortable in it, which he's not, since he thrives in a competitive atmosphere. Perhaps the contradiction here can be hastily resolved by saying that he operates quietly but effectively. For example: the fact that the radio markets regularly measured by Hooper have risen from 30 to 175 in less than three years is not commonly known. It's typical of Knipe that he's at a bit of a loss to explain how it happened, though the span of time during which this rise took place covers practically his entire career with Hooper.

It's also typical that he's rather cautious about making claims for the new qualitative data on radio listening that Hooper will begin gathering on a regular basis in a dozen-odd cities shortly. He is aware of the problems of bias involved in asking people about their age, income and education.

However, at this point Hooper researchers are convinced they have a formula for gathering the data in fairly accurate form. And, Knipe points out, even with the bias, the information is useful in making comparisons since the assumption is that the bias is constant.

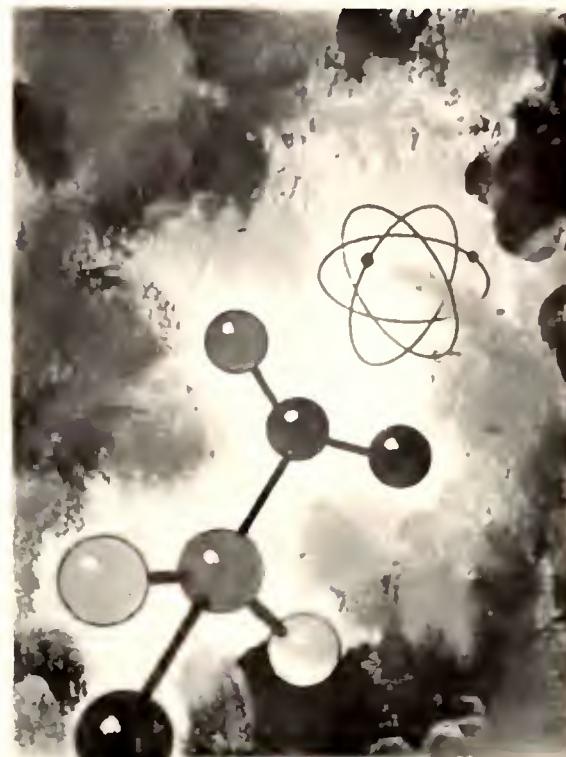
The pilot study, which was made in four cities (San Francisco, Hartford, Buffalo and Dallas), was primarily for the purpose of working up a usable questionnaire and gauging the reaction of people to intimate questions. Regarding the latter point, Knipe says Hooper interviewers have always found people willing to talk. Indeed, the problem is often in shutting them up. While the pilot study was not intended to answer basic questions about radio audiences, Knipe told SPONSOR: "It is our guess that we will find radio audiences a substantial group of citizens in terms of income and education, not just a bunch of teen-agers, as some detractors of radio claim." One tentative conclusion: The characteristics of audiences to network radio shows do not differ significantly from audiences to disk jockeys.

Among Knipe's quiet accomplishments are a Ph.D. in economics from Yale (in 1940) and an almost-finished treatise on the part played by the Federal Reserve Bank in maintaining employment. ☐



James L. Knipe

IF YOU WANT TO KNOW THE SHAPE OF THINGS TO COME



READ

"THE DYNAMIC CHANGE IN RADIO"

This revealing report
will be sent promptly
on request

*Adam
Young*

INC.

3 East 54th Street, New York 22, N. Y.

the fastest rising name
in Radio-TV



Point well taken

As in purebred pointers, championship traits are transmitted within a great television-station family.

Each station of the WKY Television System excels in programming, production, and public service. Each station offers the same experienced management that has won the confidence of America's leading advertisers since 1921.

In television advertising, it pays to choose a championship line.

THE WKY TELEVISION SYSTEM, INC.



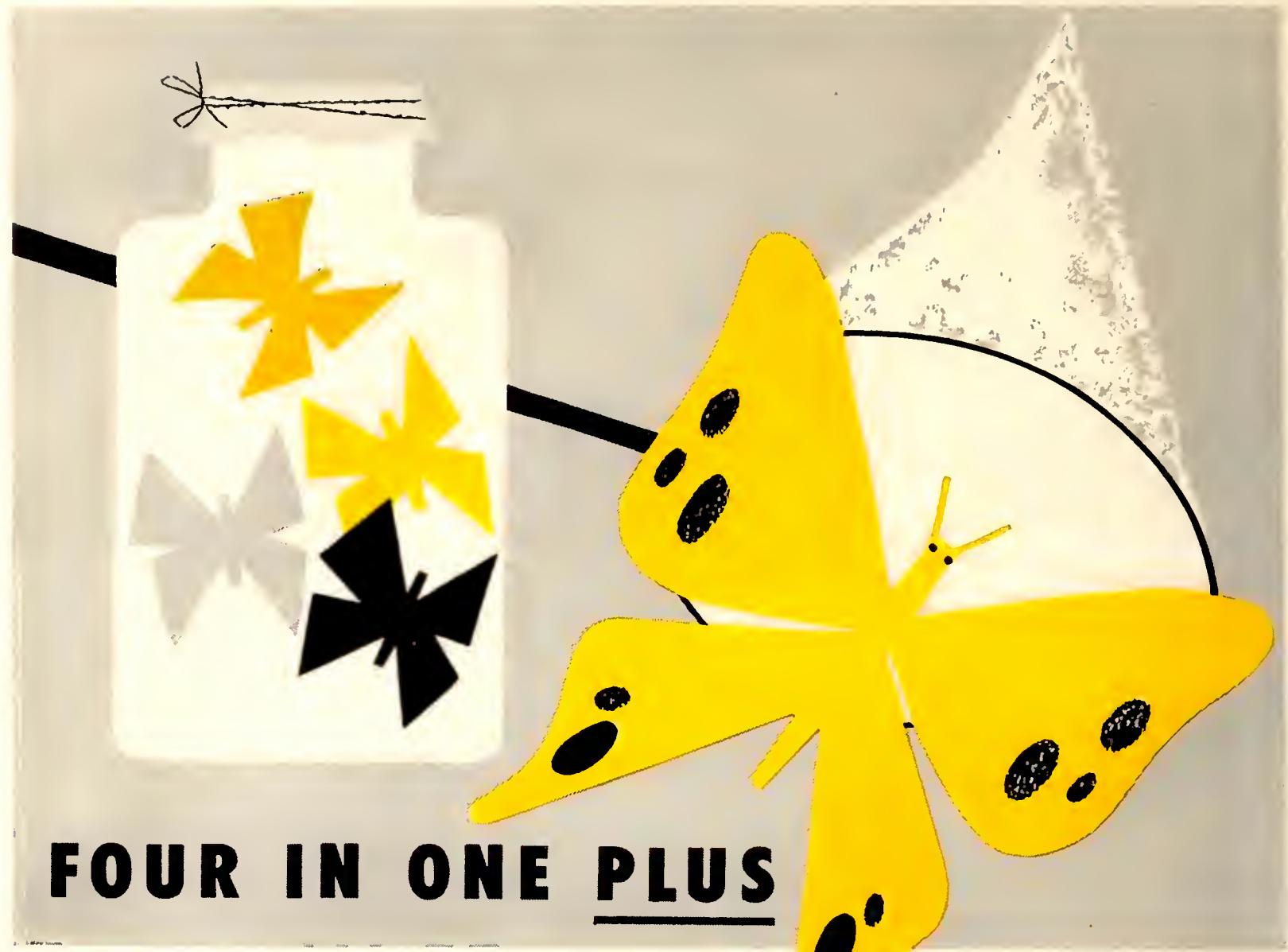
WKY-TV Oklahoma City

WKY Radio Oklahoma City

WSFA-TV Montgomery

WTVT Tampa-St. Petersburg

Represented by the Katz Agency



FOUR IN ONE PLUS

This one television station
delivers four standard
metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- \$3¾ billion retail sales
- \$6¼ billion annual income

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

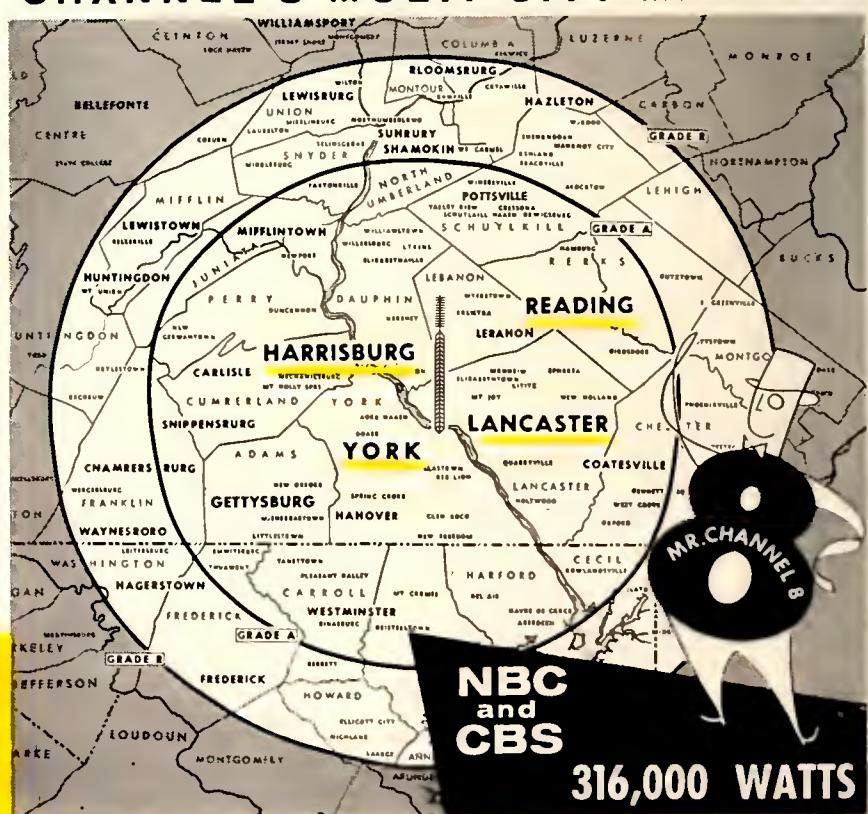
Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco

CHANNEL 8 MULTI-CITY MARKET



SPONSOR-SCOPE

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Now that spot planning is high on everybody's agenda, the station reps have an etiquette problem: It's getting to be harder and harder to set up agency appointments for visiting station people.

Here's the hint that reps are getting from timebuyers:

"We'd love to meet your man, but there aren't enough hours in the working day to chew the fat—unless we have something in mind at just that moment for a particular market."

This is how several reps told SPONSOR-SCOPE stations could get a bigger travel benefit: "Instead of coming to New York, the manager might spend his time working on brokers and distributors of national products. There he can help his rep plenty—and even the agency for a nationally distributed product."

In the conflicting opinions about spot's "over-commercialization," you could begin to see a slight current in spot's favor this week.

True, the accusers were still going strong. A plans board meeting at one of Madison Ave.'s biggest shops heard:

"It looks as though radio is choking itself to death. Stations are offering huge weekly packages without making sure that the schedules will hold them."

"Even though a saturation campaign is best for our plan, our timebuying department should first examine a station's log before placing an order."

But on another important front, spot found a defender. Recently Esty checked a mass of station logs for R. J. Reynolds to determine how big the commercial logjam is. This week SPONSOR-SCOPE was informed that the survey shows:

- 1) Relatively few stations are derelict in spotting Reynolds-tabooed products close enough to the tobacco company's announcements to cause trouble.
- 2) Most "offending" stations were unaware of the "abuses"; in fact, some of the stations' top managements thanked the agency for calling the situation to their attention.

Implied John Peace, Esty v.p.-media director: The agency was gratified by the overwhelming sense of responsibility it found.

Note the restraints against over-commercialization that KSFO, San Francisco, is setting up:

- No more than eight minutes of commercial copy in any half-hour period, including copy on the breaks and in sponsored news periods.
- No double spotting of minutes, or back-to-backing of a minute and a 30-second announcement. Even two 30-second announcements must be separated.
- Anything less than 30 seconds will be counted as a 30-second announcement.

According to PIB, NBC TV's gross time sales for April came out about even with the prior April. NBC TV's \$15,154,338 represents a margin of 0.1% compared to an upturn of 8% for ABC TV, and 9.7% for CBS TV.

ABC TV grossed \$6,667,427 and CBS TV \$19,385,098.

The gain for the first four months: ABC TV, 2.7%; CBS TV, 11.1%; NBC TV, 6.1%.

What does a tv network do when it reaches the end of the fall selling season and finds itself with some open half-hours—plus a flock of bids for several-shot participations?

Naturally, it is tempted to match supply and demand.

The definitive answer will come early in August. But meantime several agencies are putting out feelers.

One indicates it has three several-shot clients in the wings, and even promises it would bow out politely whenever a longer-term customer comes along.

The chances of your tv show getting by the second year are improving, according to Nielsen's latest observations on network program mortality.

Nielsen makes this contrast:

- Until two years ago, about half the newcomers took a brody the first year and more than two-thirds were dead by the third year.
- In the past two years, though, the second-year mortality rate has been going down sharply—from 61% to 47%.

Contrast Kraft's plans for its NBC Wednesday night Theatre with the average tv network client's tendency to cut costs in summer (usually with film re-runs).

Kraft this week advised JWT: Use the current budget level for the show—\$50,000 gross—throughout the summer.

Note: In the May Trendex report, the Kraft Theatre topped all other hour dramatic shows, including Climax!

More women view tv than men and children, but what are their program preferences by age?

A Park Avenue agency's research department this week came up with the following table of average female viewers by age groups per 100 homes:

TYPE	16-34 YEARS	35-49 YEARS	50 AND OVER
Situation Comedy	42	36	22
Mystery-Crime	31	26	21
Quiz-Panel	24	35	41
Westerns	37	33	20
Comedy-Variety	28	27	30
Dance Music	19	24	33
Hour Drama	23	25	28

Indications are that United Artists, after much dickering, will throw the high-powered segment of its post-1950 feature into syndication.

UA's top echelon (basically bankers) looks to net a minimum of \$250,000 per film. The roster includes High Noon, Barefoot Contessa, African Queen, Moulin Rouge, Red River, Summer Time.

Why hasn't the banking business in the east by and large kept step with the retail service revolution in using the modern techniques of advertising?

An agency's marketing director summed up his answer to SPONSOR-SCOPE thus: "The eastern banks, with New York as their Mecca, are still living in the traditions of J. P. Morgan the Elder.

"In practically all other sections of the country, the banking people realize that they are in the service business and you find them merchandising themselves with consistent radio and tv campaigns."

P.S.: The Manufacturers Trust Co., ranked among New York's very largest, is switching its advertising from McCann-Erickson to Y&R.

Admittedly, the schedule, rates, discounts, and packages available on network radio would put a commuter timetable to shame. So CBS Radio is codifying the whole shebang into a sort of primer which will:

1) Explain in elementary terms the various types of CBS radio units and packages available and how they can be used most effectively.

2) Show how the planning of a network radio campaign in 1957 differs from the old days, and the basics to bear in mind.

As **John Karol**, CBS Radio sales chief, put it to SPONSOR-SCOPE this week: "We've been talking glibly in symbols about a lot of new elements, so it's about time we slowed down and reduced it all to simple equations—not only for the generation in the ad trade nurtured on tv, by also for the oldtimers who think of radio in terms of 20 years ago."

In the same vein, the **Katz Agency** has just turned out a "primer" on spot radio.

Campbell-Ewald (for Chevrolet) showed this week it doesn't harbor a pique very long.

Two weeks ago, C-E reproached CBS Radio sales for not giving it a whack at the radio deal Ford got. This week **Campbell-Ewald** not only renewed the **Chevrolet newscasts** but added two more segments—making a total of 14 a week.

The billings will be around \$32,000 gross per week for time and talent.

Other new CBS Radio business: **Toni** (North), twenty 7½ minute drama units per week; **Dodge** (Grant), five segments a week (nights and weekend) for 10 weeks; **Kitchens of Sara Lee** (C&W), weekly quarter-hour of Godfrey; **R. J. Reynolds** (Esty), renewal, three weekly five-minute segments of sports; and **Sleep-Eze** (Hilton Carlson), weekly unit of House Party.

NBC Radio's big plum was bringing **Pepsi-Cola (K&E)** back to network radio (via cosponsorship of **Fibber McGee & Molly** and **Ray & Bob**).

NBC also got: **R. J. Reynolds**, extension of **News of the World**; **Dodge**, half of the **Monitor** sports package; **No-Doze** (Sidney Garfield), 10 weeks of **News of the World**; and **RCA (K&E)**, thirteen weeks of **Monitor**.

This may be an omen of big tidings for radio: A network radio sales executive in recent visits to P&G and Campbell Soup found them as wide-eyed as kids at the circus.

Said the network official to SPONSOR-SCOPE this week: "I was amazed at the interest and questioning, as compared, say, to only six months ago."

There may be a note of encouragement in all this for BBDO, particularly. It's been trying to nudge Campbell back to radio for several months.

This week's status report on **Professor A. W. Frey's** study on advertising-agency-media relations and compensation: Ad managers throughout the country are faced with filling out a 12-page questionnaire mailed by Frey.

Purpose of the 55-questions quiz: Supplement the data that Frey is gathering for the ANA through personal interviews.

Note: The signature of the answering ad manager is optional.

P&G this week dished out heavy orders for spot tv. But it's interesting to note how some reps looked the gift horse in the mouth.

Even though contracts were issued on a 52-week basis, these reps posted the business on the basis of 13 weeks.

If the reps' behavior implies skepticism, it's because of P&G's record in the past year: Issuing hefty 52-week schedules and then watering them down with sudden floods of cancellations.

Said one rep: "No P&G cancellation is going to catch me again on Cloud 7."

AFTRA could turn out to be one of spot radio's best allies in competing with the networks.

Here's a case in point:

A client had agreed to a network saturation campaign, provided it included **commercial break-ins by local announcers**.

His agency checked, and found that according to AFTRA rules the salaries for **local announcers would add 30% to 40% to the cost of the proposed campaign**.

P.S.: The network buy is forgotten—for the present at least.

A second NBC radio o&o—WMAQ, Chicago—now limits a spot advertiser to three months' protection against future rate increases. (WRCV, Philadelphia, started it.)

WMAQ's latest rate card—with the 90-day protection limit—was issued 27 May and became effective 1 June.

Because, of the steady climb in radio station rates, **more and more agencies are figuring on a contingency of 10% for increases during a campaign**.

Not so long ago they allowed 5%.

Y&R's Rod Erickson has found British film producers a puzzled bunch of showmen.

Just back from London after planning next season's Robin Hood product, Erickson says Britons are asking: "Why can't we sell our films to your network advertisers? Why are they so cold?"

This may suggest the answer: **Two British costume pieces (Lancelot and Buccaneer) bit the network dust this season.**

Erickson also reports he found that **all sorts of financing available to American advertisers interested in British tv product**.

Because of the need for American dollars, as much as **\$10,000 might be absorbed under the British film quota**—bringing delivery for network use down to as low as \$15,000.

To NBC Tv's claim that it has caught up with CBS TV from 11 a.m. to 1 p.m. in ratings, CBS TV answers: that depends on what part of the elephant you're measuring.

Using Nielsen as source, NBC TV is boasting this average audience summary:

PERIOD	CBS TV	NBC TV	% DIFFERENCE
May 1, 1956	9.4	3.2	— 66%
May 1, 1957	6.7	6.7	0
CBS TV counters with these figures for the full daytime span, 7 a.m. to 6 p.m.:			
May 1, 1956	7.8	4.8	— 38%
May 1, 1957	6.6	5.6	— 15%

Media measuring sources and trade papers that downgrade tv and radio billing were rapped across the knuckles this week by TvB and SRA.

Share-of-budget charts in two ad publications prompted TvB's Pete Cash to point out this statistic:

When missing spot tv figures are added to net tv, the video medium dominates with 50% or more of the total ad budget of 45 national advertisers in the top 100; magazines are the dominant media of only 9; newspapers of 6.

SRA's Lary Webb, complained "Why habitually leave spot radio out? Last year it accounted for \$150 million alone."

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 67; Spot Buys, page 74; News and Idea Wrap-Up, page 76; Washington Week, page 85; SPONSOR Hears, page 88; and Tv and Radio Newsmakers, page 94.



the fallen angel

"There I was flying along like a bat out of heaven," said this sore angel. "There was a stack of nimbostratus stretching for miles right across my course and I was late. My flight plan called for two thousand feet but I figured what the hell and dropped down a bit to fly under the stuff when *splatt!*!"

"What happen?" asked the dispatcher.

"What happen? I fly smack into the WMT-TV tower my map says was blown over last winter."

"You been skipping Bulletins again. It was on the last All-Angel release—the tower's going up again and it'll be full of juice any minnte. You lucky your wings weren't scorched. Get on the ball or He'll ground you again."



There's more to Florida!

The state's 8,426 miles of tidal coastline, its 30,000 lakes and its 71° average temperature are irresistible to corporations as well as individuals: each year hundreds of businesses move to Florida. For example, the state has become a major insurance center, with business increases since 1940 of from 555% (life insurance) to 628% (other insurance).

There's Jacksonville, for instance

...financial center of the Southeast, where more than 50 stories of new insurance office buildings have gone up recently. One company, Prudential, serves a ten-state area from a new 22-story showplace; its 1,500 local employees take home \$6,000,000 annually. All told, the city is regional headquarters for more than 50 insurance firms, who echo the words of Prudential Vice President Charles W. Campbell, "We at Prudential are certainly sold on Jacksonville."

and WMBR-TV insures your sales in Jacksonville's \$1,775,521,000 market by delivering almost five times the audience of its competition inside the metropolitan area*— and eleven times the audience in the vast "outside" area!**

WMBR-TV — Channel 4, Jacksonville. Operated by The Washington Post Broadcast Division
Represented by CBS Television Spot Sales



WHEN TWO SOUTHERN CALIFORNIA trademarks get together, it means business . . . increased business, when they're the famed mermaids of Marineland of the Pacific, world's most spectacular circus of marine life (Julie Reding, left) - and of radio station KBIG Catalina (Marilyn Smith).

FOUR - MILLION - DOLLAR MARINELAND of Palos Verdes Peninsula opened in 1954. Originally it relied chiefly on seasonal promotion. Then in 1956 William F. Monahan, Marineland's new vice-president and general manager, decided to seek patronage on a year-round basis.

SPOT PACKAGES on four radio stations were bought on a 12-month schedule by Roger Combs, vice-president of West-Marquis, Inc. advertising agency, Los Angeles. Results? A spurt of 40% in business for the fiscal year ended April 1957 . . . and the authorization of a million-dollar addition to Marineland this fall by a delighted board of directors.

"SPOT RADIO, which gets a major share of our media budget, also receives prominent mention from customers as the inspiration of their visit" says Mr. Monahan. "KBIG's 600 spots over the past year have brought us business from below San Diego to well above Santa Barbara - and from everywhere in between!"

YOUR WEED MAN is a prime source for other case histories to help you evaluate Southern California radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Franklyn W. Dyson, Roy S. Durstine, Inc., New York, says this of timebuying from an account man's viewpoint: "When an account man sits down to discuss tv buying with his media man, what does he want to know? Obviously, the first point of importance is to get the largest possible audience for the client's always-too-limited budget. And this, of course, ties in with natural desire for excellent adjacencies. But high on this list of requirements is that the spots be timed to reach the type of audience most likely to buy the client's products. No point in having a huge audience at a nice low cost-per-1,000 if they're not your client's prospects and not the slightest bit interested in his product. Station coverage is the third important consideration. Naturally we have selected only those cities that fall into the client's over-all marketing plan. But even without these cities, the area covered by the station is important. For the availability of the product must dovetail with the area covered by the station's signal. An account man has other considerations, but all else must wait until he is happy with cost-per-1,000, type of audience and coverage."



Jack Giebel, Benton & Bowles, New York, all-media buyer for Florida Citrus Commission, comments: "Cost-per-1,000 is an important consideration for any media purchase. But use of this criteria alone eliminates the judgment and experience of the buyer. For example, in daytime spot tv, the alternative availabilities might be either a highly rated announcement adjacent to a network show or a lower rated participation in a local program. While the network adjacency is more efficient, a local participation may be the better buy. Remember, a 60-second spot is available in a participating program, whereas the network adjacency is limited to 20 seconds. Here are some things to consider: (1) The product's story in local participation can often be fully told—a very important point because many products to be adequately sold to an audience need the time a minute commercial offers. (2) The local personality often has a loyal local following which will buy the recommended products. (3) The local personality can often naturally integrate the message with entertaining continuity and give it impact an adjacency to a network program might not have."



NOT LOCAL...

REGIONAL

WRGB

SCHENECTADY-
ALBANY-TROY,
NEW YORK
CHANNEL 6



*A prestige station that delivers the advertiser's message
to a maximum audience in a vital market*

America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

WRGB, Channel 6

Represented nationally by NBC SPOT SALES

IN SUMMER SELLING, TOO—THERE'S A SOUND



Summertime . . . and the sellin' is easy, especially with WBC Summer Service Songs to air-condition audiences in the big, sunny markets beamed on by WBC Radio.

WBC has a raft of Summer Service Songs built to waft *your* warm-weather story onto the patios and into the pocketbooks of *one out of every five people in America!*

We've got songs on where-to-go, what-to-do,

fishing, boating and the like . . . and, of course, weather and traffic info around the clock. Served up with your spiel, they make wonderfully light summer sales snacks.

Baseball? WBC plays ball. Coverage varies from station to station, but wherever there's WBC Radio (and shh . . . tv, too!), there's the Great American Game drawing fans as loyal to WBC and the products we advertise as they are

DIFFERENCE ON WBC RADIO!



to the rookie who got an early shower yesterday.

Yes, there's a *sound* difference on WBC Radio, and in the heat-beating way WBC pitches summer hiatus right into oblivion. Get the hot scoop on why . . . in the good ol' summertime . . . no selling campaign is complete without the WBC stations. For a hand in paddling your sales canoe this summer, call A. W. "Bink" Dannenbaum, Jr., WBC VP-Sales, Murray Hill 7-0808, N. Y.

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO
BOSTON WBZ WBZA
PITTSBURGH KDKA
CLEVELAND KYW
FORT WAYNE WOZO
CHICAGO WWD
PORTLAND KEX

TELEVISION
BOSTON WBZ-TV
PITTSBURGH KDKA-TV
CLEVELAND KYW-TV
SAN FRANCISCO KPIX

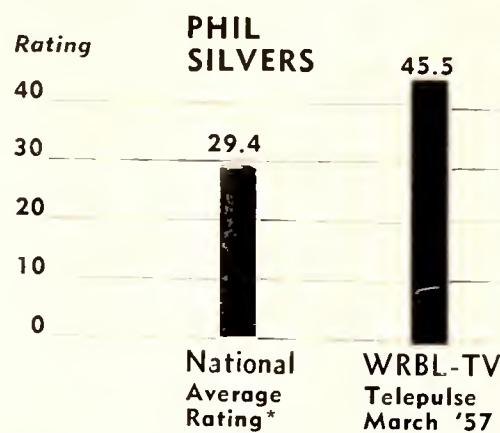
WNDO represented by A M Radio Sales
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.

more for your
money on . . .



COMPARE RATINGS

on nation wide top
once-a-week TV shows



Ratings are higher on Ch. 4
for ALL these shows:

	WRBL-TV % above nation avg.
"I Love Lucy"	32.6
"Ed Sullivan"	23.5
"64,000 Question"	52.6
"I've Got a Secret"	57.5
"December Bride"	50.0
"Burns & Allen"	55.3
"Climax"	35.6
<i>Multi - Weekly Shows</i>	
"Mickey Mouse Club"	32.7
"CBS News"	18.3

*Radio-Television Daily—May 7, 1957

WRBL
AM - FM - TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

Agency ad libs

Nothing new but time-slots and badmen

Though the best laid schemes of mice, men and tv entrepreneurs gang aft agley and in the latter category they can agley in a handbasket, this is usually the time of year when the fall season can be considered all set. Right now, therefore, one may view what lies ahead—meaning for the 1957-58 season—with assurance that today's plans are pretty much what tomorrow's television will be revealing.



It is a bit disquieting to view this upcoming season since, to my jaundiced eyes at least, there seems to be little evidence and less chance that what does lie ahead in the area of regular programming—not one-shots—can be expected to bring new heights to the medium. The reasons for this unhappy state are fairly apparent and quite understandable.

Let's start with the networks, alphabetically. ABC without question will have its biggest year. Nighttime-wise this aggressive young group will come in with more shows sold than ever before. These programs, too, it is fairly certain will assure their sponsors of more circulation (people, that is—I'm beginning to talk like a media-mogul) than ABC has delivered. Furthermore, previous incumbents will benefit greatly since fewer, if any, island spots will exist here; feed-ins and follow-ups will make ABC a logical place for viewers to spend the entire night.

The survival of the safest

However, to get back to my premise, ABC dedicated to building traffic and holding same (more media patois!) has refrained from doing anything which will cause the little theater movement to desert their downtown stages. It is good business, in fact, essential that they operate this way! Nevertheless, the net effect on the medium will be as stated.

Next leave us look through the key-hole at CBS, already just about as sold-out as movies banned in Boston but for a different reason. That reason is—all season long, week in and week out, CBS was so far ahead that few advertisers had a care over there; hence, there is less compunction on the part of CBS program and sales executives to change things.

This passing season also demonstrated the aesthetic as well as rating wisdom of CBS' weekly hour-and-a-half gamble, *Playhouse 90*. This program not only won almost every award but confounded the skeptics by maintaining its standards week after week (at least in its live shows) and at the same time pleased the Philistines (including myself) by delivering whopping big audiences, a tribute to Messrs. Robinson, Manulis and della Cioppa and the other talents who accomplished same.

With the difficulty of doing one—as well as clearing such a time slot—you can't blame CBS for not attempting another.

(Please turn page)



**You Might Win 7 National Tennis Championships* —
BUT . . .**

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	Radio Homes In Area	Monthly Homes Reached	DAYTIME	
			Weekly NCS Circ.	Daily NCS Circ.
WKZO	208,450	107,490	95,520	67,470
B	106,570	43,420	38,670	25,630

**YOU NEED WKZO RADIO
TO WIN SALES
IN KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN!**

WKZO—CBS for Kalamazoo-Battle Creek and Greater Western Michigan—is one of America's most obvious radio buys. Nielsen figures, left, show that WKZO delivers over $2\frac{1}{2}$ times as many radio homes as its nearest competitor . . . and WKZO has almost twice the share of audience, according to Pulse!

Take a good look at those November 1956 Nielsen figures. WKZO actually delivers 56% more homes daily than the second station can deliver monthly!

Your Avery-Knodel man has all the facts.



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

*Bill Tilden did it in 1920, 1921, 1922, 1923, 1924, 1925, and 1929.

In Houston
the turn
is to
13

because we
show them
every day

that our
family?
of stars

in the
greatest
shows . . .
network
or local . . .

are a
pleasant part
of their
families

HOUSTON'S
BEST BUY
KTRK-TV
CHANNEL
13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Wolbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingberry Co.
500 Fifth Avenue, New York 36, New York

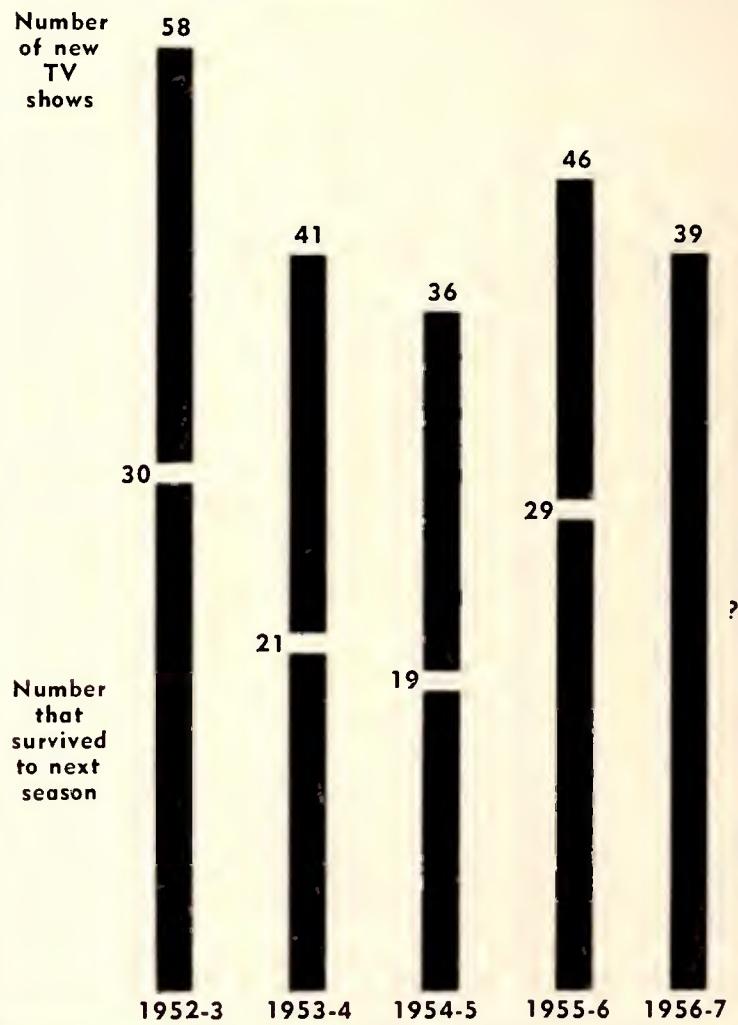
And finally we come to NBC. These folks have just made the move to get on a competitive basis at 7:30 p.m. Monday through Friday, where the other two networks have been solidly entrenched with half-hour epics. Whether NBC is right to approach the tilt with the same type of programming as ABC and CBS remains to be seen. Sets-in-use may even decline once the 15-minute news and music programs vacate, leaving three networks to split the family viewing that heretofore had been shared by two. Regardless of who gets the lion's share, the tv viewer will probably have nothing unusual to witness at 7:30, the only changes being in the trimming on the holsters and who holds the six-shooters.

A field day for tv critics

As for the later spots which will see changes in programming on NBC, there seems to be little if any desire on NBC's part to do anything but try to get back into the Trendex battle for which one can't blame their brass. That's the economics of the business.

However, as stated, it all adds up to a no-new-look in tv next year, merely a change of hats, time-slots, and bad men: something sure to give the critics juicy September columns to compose and the public less reason than ever to be loyal to any one channel. As for advertisers and their harried advertising agents, when you consider the mortality rate (see below), you can understand, I believe, why so few adventurers are found on Madison Avenue.

NUMBER OF NEW TV SHOWS WITH NUMBER THAT SURVIVED TO NEXT SEASON



T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"Sunday breakfast is a sunshiny meal, isn't it? Peaceful. Relaxed". And this 60-second Sarra spot for Pet Evaporated Milk sustains the mood of the opening lines. Yet the leisurely pace is more artful than it seems, because it allows time to show the product in use throughout the commercial. Selling by understatement, this live action commercial shows what can be done with friendly atmosphere and strong viewer identification. Produced in black and white and color, another in the continuing series by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra shows how television commercials for pharmaceutical products can be kept lively and interesting in this series of one minute and 20-second spots for MUSTEROLE. Full orchestral accompaniment, jingle, and different stylized animation treatment are used in each spot. Believable live action sequences added to the animation show the soothing "baked heat comfort" Musterole brings, as well as emphasize the availability of the product in three strengths. Produced by SARRA for PLOUGH, INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This 60-second commercial for Breck Hair Set Mist successfully translates the "soft sell" technique of Breck print advertising into television. Charm and simplicity characterize the live action that is used throughout. An original score, a carefully-chosen cast and tasteful sets bring the "joy of living" mood to life. Natural use of the product makes identification an integral part of the action. Produced by SARRA for JOHN H. BRECK, INC. through H. B. HUMPHREY, ALLEY & RICHARDS, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The top award winner of the 1957 Chicago Federated Advertising Clubs for dramatized one minute commercials, this spot for Stopette features an enchanting water ballet. Both setting and action underscore the sponsor's message: "How clean you feel . . . with new Stopette", whose "deodorant ingredient is actually used to purify the water you drink". Another example of agency-producer teamwork that results in winners at exhibitions and on the selling line. Produced by SARRA for the Stopette Division of HENRY CURTIS INDUSTRIES, INC. through EARLE LUDGIN & COMPANY.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

*Summer
Sellin's Easy...*



Go BeeZee!

WBZ 4 TV

*IN BOSTON, NO SELLING CAMPAIGN IS COMPLETE
WITHOUT THE WBZ STATION*

We've got everything you need...People! Programs! Promotion!

WE'VE GOT PEOPLE! You bet we have! WBZ-TV reaches 5.8 million people . . . more than half of New England's entire population. And because only 3% of these people are away from home at any given time during the summer, you can be assured of a tremendous audience for your sales message and this normally large audience is boosted by 5.5 million more people who flock to New England for summer vacations. WBZ-TV audiences don't melt away during June, July, and August. Wise advertisers don't either!

WE'VE GOT PROGRAMS! The best! Our strong line-up of new programming is geared to gain an even greater share of audience than last year, when WBZ-TV made its competitors rather hot under their limp collars (with a 25% increase over 1955!). Here are just a few of the audience-capturing shows that will brighten summer viewing on WBZ-TV . . .



- "Big Brother"—Bob Emery, 1956 Sylvania Award for "Outstanding Local Children's Show in America" and favorite entertainer of New England children, has even more viewers now that school is out.

- "Hollywood Playhouse," "Boston Movietime," "Pleasure Playhouse," "Saturday Movietime," and "Hollywood's Best" . . . all feature first-run films that provide first-rate spots for your sales message.
- Several new syndicated shows such as "Silent Service," and "Whirlybirds".



- "Rudder and Reel"—a thrilling boating and fishing show hosted by Don Kent, recognized throughout New England as an authority in these fields.
- "Let's Go Places"—a highly entertaining travel show, in which viewers are taken on filmed auto trips through scenic, historic New England.
- Red Sox Baseball Games—51 of them, both home and away, carried live by WBZ-TV exclusively. Pre-game shows "Lookin' at Sports" on Saturdays and at night feature the dean of New England sportscasters, Leo Egan.

- "Boom Town"—Rex Trailer, a real cowpoke, draws a huge and loyal audience of youngsters—and grown-ups, too—with his western films, songs, tales of authentic Western folklore and guest stars.

- "2000 A.D."—Jonathan Karas, noted professor of physics at New Hampshire University, conducts an educational program packed with showmanship, gets consistently high ratings.



These and many more will keep 'em tuned to Channel 4 all summer long!

WE'VE GOT PROMOTION! Scads of it! We'll be doing on-the-air promotions such as singing jingles, talent plugs, special programs. We'll use car cards, newspaper ads, taxi posters, 24-sheet billboards, magazine ads, laundry stuffers, direct mail, window displays, and a host of other devices.

There'll be contests, exploitations, and giant remote programs.



People will know what's going on at WBZ-TV. And because they'll know, they'll look and listen, and *they'll buy!* Sign up with WBZ-TV for the greatest summer sales you've ever experienced. It won't take long to convince you that *Summer Sellin's Easy when you Go BeeZee!*

Yes, sir (or madam)! We've got people, programs, and promotion. And, we've got *power*, too. New Power from our brand new tower . . . 1,349 feet of television sell that puts your message into an additional 100,000 homes that competition just can't deliver.

So check with us right NOW for availabilities. We still have some real beauties. Then let us take it from there. We'll make the cash registers ring for you in Boston . . . all summer long!

And you . . . why you can just sit in the shade, sipping a long, cooling drink while you count your money and congratulate yourself on your good judgment!

Summer Sellin's Easy... Go BeeZee!

BOSTON

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX
TELEVISION: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV • CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales. KPIX represented by The Katz Agency, Inc. All other WBC stations represented by Peters, Griffin, Woodward, Inc.



PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

Bob Dore Assoc., 420 Madison Ave., N.Y. 17, N.Y.

* JUNE '56 PULSE

Women's week

Stock-buying week: Gals who are interested in making money (and what gal isn't) might take note of a tip given by Wilma Soss of NBC Radio's *Pocketbook News*, Sunday 11:15 p.m.:

"Buy stock in the spring, and, if you want to make a quick profit, sell before Labor Day. That's an old-time stock market adage particularly during times of inflation. So, girls, wherever you go on your vacation, keep an eye on the market. Who knows, you may be earning your vacation with the twist of the tickertape."

Wilma, whose interest in the stock market derived from "the inheritance I lost in 1929," says, "If I can get interested in finance, any woman can."

So great did her interest become that she founded an association, Woman Shareholders of America, to promote her cause of more women in top management and more women who are better informed about finance. The big thing Wilma's still trying to live down is *The Solid Gold Cadillac*, a play and movie she says were written about her.

Psychology of Blandings' Dreamhouse: The latest study of American living habits (conducted by *Newsweek* for its 3 June article on exurbia) reveals that the "tug of normalcy" draws the highest-paid, most anxiety-ridden, greatest creative minds of the country into exurbia. Hence, says *Newsweek*, admen and air media executives abound.

What is an exurbia? It's the area *beyond* the suburbs where city folk (well-heeled) move for country living.

Leading exurbanite clusters throughout the country are: Paoli to Coatesville for Philadelphia; Bucks County, Pa., for New York and Philadelphia (though the literati cluster around New Hope). Lake Forest, Barrington and Wayne, Ill., for Chicago; Bel Air, Beverly Hills, Palos Verdes Hills and Rolling Hills, for Los Angeles.

New York is rich with exurban areas, ranging from two near the Hudson River in Rockland County to Sneden's Landing, and, of course, Fairfield County, Conn.

Warning from socio-psychologists to wives: Do not urge husband to move to exurbia for an address as you might with a chic city or suburban location. A move to exurbia implies more than the will to belong. Exurbia has been defined as the one living area where a man earning \$12,000 can feel a total failure.

Lady v.p. at BBDO: The growing recognition of women in advertising agencies is brought into focus this week by the recent appointment of Olive Plunkett as v.p. at BBDO. Olive, who is account supervisor for DuPont and works on new business development, has been at the agency for 10 years.

Her specialty, she says is "speechifying, after all, women are supposed to talk a lot." Her talks to trade associations, dealer groups and industry meetings are all the more unusual since the chemical industry is still one of the last virtually "all male" strongholds.

WBAY



GREEN BAY

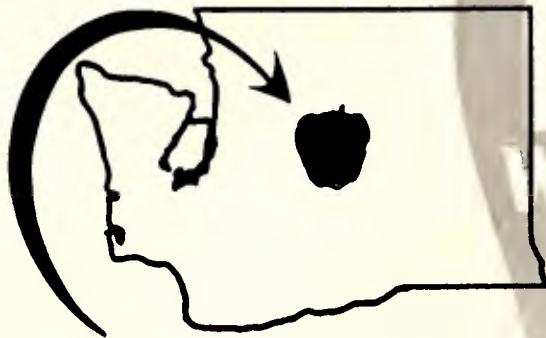


GIVES PERSONAL SERVICE TO
the Land of Milk & Honey*!



*SMALL CITIES & BIG FARMS...A MILLION FOLKS

AN Essential BUY IN WASHINGTON STATE



The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

GUARANTEE
TO OUTPULL all other
North Central
Washington media
TWO to ONE

National Reps:
FORJOE AND CO., INC.
One of the Big 6 Forjoe Represented Stations of Washington State

Portland and Seattle Reps:
ART MOORE & ASSOCIATES

49th and
Madison

Nighttime radio breakthrough

The article in the June 1 issue, "Who Will Make the Big Night Radio Breakthrough?" hits right on the button. Nighttime radio listening has been overlooked for no very valid reason.

Perhaps since the advent of TV we have been putting too much emphasis on peak viewing times and have missed a very good bet in the sister media.

Joe Ostrow, research,
Young & Rubicam, New York

Zenith's case for fee TV

The "remarkable calm" with which advertisers, agencies, and the broadcast industry react to the prospects of subscription TV—in your recent editorial—is at least partly due to a remarkable attitude which SPONSOR ought to look at and report objectively:

A very large number of the people you are talking about want subscription television. They are prepared to welcome it in their homes, for their families, and for themselves. This group includes top executives whose days are largely devoted to programming, time-buying and devising commercials, and they are not disloyal to the hand that feeds them. It is true that, like all of us, they want relief from the worst of TV commercialism. But as workers in the vineyard, they realize that in other ways, too, sponsored TV can only benefit—as business history shows—by a measure of competition.

The friendly attitude toward subscription TV which is so widespread among your readership—try a poll among them if you doubt it—can be very easily understood, simply by disposing of the three arguments you yourselves list against subscription:

1. It is not a minority which would benefit from subscription programs as you say, but the vast majority of the low and middle income group to whom subscription would bring first-run movies and other top box office entertainment, at a fraction of box office prices—and do so as routine programming, not as a matter of ballyhooing

and "spectaculars." This majority also includes practically all Americans who are out of reach of New York City, and therefore of Broadway openers, music, and ballet. . . .

2. Subscription tv will not impair commercial television, as you fear, but will strengthen it. Subscription tv is one way, perhaps the only way, to provide independent tv stations, especially those in smaller cities, with the supplementary revenue they need to survive and prosper. To that end Zenith Radio Corporation has suggested that the FCC limit subscription programing to 15% of any station's broadcast time. During at least 85% of the time therefore, the station would broadcast "free" programs.

Such an authorization would permit independent stations to broadcast, for not more than two or three hours per day, subscription programs not provided by networks or advertisers, paid for directly by the people who see them. They would provide the supplementary income needed to support independent stations in many of the 1400 allocated tv channels that are now standing idle. This would bring nearer to fulfillment the Commission's plan for a truly nationwide, competitive tv system. These hundreds of new stations, each devoting 85% of its time to sponsored and sustaining programs, would greatly increase the amount of "free" programing available to the public.

3. You are 180° off course when you say subscription tv would "make the government party to a discriminatory system that bars freedom of the airways to viewers." Various companies, including the Telephone Company and Western Union, use the airwaves directly to sell services. So do the broadcasting companies—they simply collect their fees indirectly, but ultimately, from the tv viewer. It is not the function of government to stand in the way of enterprises which wish to offer a particular service to the public, and stand or fall on whether the public will buy it or not.

The fact is that today's tv system is the one that is discriminatory. Programs are restricted to what networks, stations, and advertisers want to present. . . .

Ted Leitzell,
director public relations,
Zenith Radio Corp., Chicago

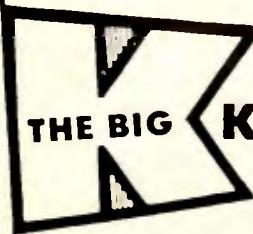
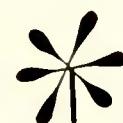
• SPONSOR is glad to allow Ted Leitzell opportunity for rebuttal. For "Fee tv vs. free tv" debate, see page 37 this issue.

*The big K is 50,000 watt

KSL radio, the *best seller* in the big and booming greater Salt Lake Market. It's a market that includes KSL's leadership in metropolitan areas as well as dominance of the eager-to-buy thousands in smaller cities and towns, a market area of 1,671,200 people. It's 111 counties† in 8 states where people are reached and sold by KSL radio.

†Nielsen: 40 to 100 percent coverage

BEST SELLER



50,000 WATTS
CBS for the Mountain West
Represented by CBS
Radio Spot Sales

Reaches and sells a GREATER SALT LAKE!

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.



*... because **IT'S A WHB AUDIENCE . . .***

Whether it be *Metro Pulse*, *Nielsen*, *Trendex* or *Hooper*—whether it be *Area Nielsen* or *Pulse*—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

W.H.B.

10,000 watts on 710 kc. Kansas City, Missouri

The Storz Stations
Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

W.H.B.
Kansas City

WQAM
Miami

Represented by John Blair & Co.

TODD STORZ,
President

KOWH
Omaha

WTIX
New Orleans

Represented by Adam Young Inc.



INTERURBIA: WILL IT REVOLUTIONIZE MEDIA?

This week if you followed the moving vans of the nation you could see a media revolution in the making. For if media follow people, then media over the next few years have a lot of traveling to do.

The people are headed for Interurbia, not to be confused with Suburbia.

What is an Interurbia? How does it differ from Suburbia or that new darling word of the intellectual set, Exurbia (see *Women's Week*, page 26)?

An Interurbia is a complex of cities, towns, suburbias which have grown together. Example: the 600-mile strip from Boston to Washington which virtually constitutes a single city. It took a team of J. Walter Thompson, Yale University and *Fortune* research men to document the importance of Interurbia to the

Concentration of retail sales in relatively few population strips may boost value of spot radio and television, and stimulate new media combinations

nation's marketers. This is what they found that contains within it the germs of media and marketing revolution:

- Today over 50% of the nation's retail sales come from 14 Interurbias which amount to just a fraction of the nation's land area (see map).

- By 1975 over 70% of retail sales and over 60% of the U. S. population will, it's predicted, be concentrated in Interurbias.

- Moreover the people who live in Interurbias are the marketer's best target: richer, more active, quicker to try new things.

The growth of Interurbia represents an unparalleled opportunity for the air media. For many of the strengths of both radio and television stations fit

the Interurban pattern like a glove. Conversely, for printed media, Interurbia may mean a struggle to adapt to the population trend.

Consider radio. It has always sold against the printed media on the basis of wider coverage out of a metropolitan center at far lower cost and higher intensity than its competitor, the newspaper, can offer. This is particularly true of the "powerhouse" station. Says JWT Media V.P. Arthur Porter: "People are now going where radio's always been."

Said a top agency media buyer (nameless because after all JWT is a competitor): "The national magazines are too inflexible at the moment. The city newspapers are not sufficiently sec-

tionalized. . . . And the truly local weekly newspapers can't compete price-wise as individual buys."

Into this pot stir just one fact about Interurbia: It is the car-usingest country on the American continent, a land in which the two-car and eventually the three-car family will abound. If radio did not exist except for its use in cars, the medium would today be on the threshold of great expansion as Interurbia's importance multiplies. (Prediction: this week Kiplinger's *Changing Times* projected a total of 70 million cars and trucks on the highways by 1965, 100,000,000 by 1975.)

Consider television. It is the showcase medium which all acknowledge has helped to fill the gap in personal salesmanship left by the growth of self-service. And Interurbia today—and more so tomorrow—is the land of self-service and drive-ins which sell everything from groceries to hardware to personal services.

Moreover, television like radio is strong in terms of its ability to reach out from a metropolis and embrace surrounding communities.

Does all this add up to a picture of domination by key stations beaming to ever-larger, ever-richer empires? Far from it. The indications, say media buyers, are that the pattern will be one of combination, a situation already common. In other words there is opportunity for the station with the big umbrella as well as opportunity for the station operating under that umbrella at an efficient price. The very richness of Interurbia assures that the advertiser will want to mine it thoroughly. But he will use the media which deliver customers most efficiently.

Although the population shift is on to existing Interurbias, and there are more Interurbias forming, stations outside Interurbias may benefit as well. The strength of spot radio and television has always been its ability to pick a target economically. The non-Interurban area will always be important; the question will become one of how to reach it efficiently. As population grows, the isolated city far away from an Interurban complex, will be more important than it is today—even though it is a smaller slice of the pie; for the pie will have grown. (Population specialists predict the U. S. will have 250,000,000 people by 1982, compared with 170,000,000 today.)

Interurbia's growth has so many implications, all of them are not yet evident. The more SPONSOR spoke to me-



INTERURBIA IS RICH TARGET

Product hunger and upgrading urge is concentrated in Interurbia, says JWT study. Interurbia determines when luxury becomes a necessity. As in case of clotheswasher (above) social pressure to consume is strong, making Interurbanite most receptive to advertising, new product introductions.

Mobility of Interurbanite dictates need for more cars per family (below) and longer use of car for home-to-work-shopping center commuting. This trend puts focus on car radio audience not only because of its growing size, but because car radio can influence closest to time of purchase.

Homogeneousness and sophistication of Interurbanites favors tv programming for broad Interurban coverage. Program taste differences between city and Interurbia will melt away, according to the study. As population in tv fringe coverage area grows, it may dictate program, commercial slant.



dia strategists, the more implications occurred. Examples:

1. Will the growth of Interurbia stimulate the formation of more and stronger regional networks designed to give advertisers an area's rich potential in one package?

2. Will radio and tv research itself be forced to adapt? Obviously the growth of Interurbia makes two types of radio-tv research more important: (a) ratings which cover beyond the metropolitan area to counties spread way beyond; (b) coverage studies.

3. Will the television networks evolve so as to concentrate on Interurbia, winnowing down overlapping coverage and easing "must buy" requirements? Or will they go the other route, maintaining their identity as the truly national coverage medium and leaving concentration on the Interurbias to the individual station and the regional combination?

4. Will Network radio, already

ARTICLE IN BRIEF

In the new "Interurbia" study, JWT, Yale and Fortune analyze the significance of the population shift into 14 city-town-suburb-city complexes. Air media, favored by people's move into outer rim of radio-tv coverage, may be bought in new patterns soon.

highly flexible, regroup still further around the interurbias?

These are questions of long-range significance. But they are also short-range. For Interurbia is no futuristic concept. Many things which have already happened in media buying relate right back to the growth of Interurbia.

Whether they recognize it in socio-logical terms or not, media buyers have been quick to sense the importance of population spreadout from the cities.

The real importance of concepts like Interurbia is not that they discover the

brand new but that they dramatize for marketing and media strategists what must be uppermost in their attention. Interurbia, then, is simply a word that helps make the trees stand out from the forest.

Nonetheless there are some SPONSOR encountered who scoffed at the Interurbia concept. Said one such critic: "Fancy gobbledegook. Everybody knew this was happening anyway."

But the general response SPONSOR found among media people at major agencies was one of interest. If anything, the Interurbia concept, first unveiled at the TV's spring meeting, has not yet had its full impact. Reason: as sponsor sees it, time. It will take planners months to focus their thinking upon the Interurbia concept and measure their own needs against its implications.

One place you can go for a look into
(Please turn to page 50)

Four JWT contributors to "Interurbia" research were (l. to r.): R. Wood, v.p.; M. Hanson, v.p.; A. Porter, media v.p.; W. McKeahan, v.p.



HOLLYWOOD PAINTS A SCATHING PORTRAIT OF TV AND ADMEN



Budd Schulberg

Pro or con, you'll talk about Budd Schulberg's movie, *Face in the Crowd*. Schulberg researched Madison Ave. for four months. Here he sums up admen

Advertising agencies are packed with talent and overloaded with fear."

So says Budd Schulberg who feels he should know after completing a four-month survey of advertising and television for his new picture, *A Face in the Crowd*. The picture, which opened late last month in New York, is a biting portrait of tv which tells the story of a radio station personality ("not Arthur Godfrey," says Schulberg) who rises to network tv fame and power.

Best-selling author Schulberg (*The Disenchanted*, *What Makes Sammy Run*) became intrigued with tv as a subject for a behind-the-scenes movie as far back as 1952. The result is a movie in which "tv's Sammy" out-Sammies Hollywood's Sammy at every turn.

Schulberg says of Madison Avenue and television:

"It's worse than Hollywood! There most of us ran scared some of the time and a few of us trembled all of the time. Our impression was that in tv

and advertising finding a man who isn't scared might make Diogenes' job look like a cinch."

"I don't want to pose as an expert," Schulberg told SPONSOR. A mild-mannered, almost diffident man of 43, he says he's concerned with "being honest in my writing, not pleasing everybody."

"In this movie, I wrote what I saw. In fact, I think I'd be a good reporter. In the space of about four months, I interviewed about 200 people in agencies and at the networks. They were good to us. They let me sit in on client presentations and when I heard some of the things that went on, I wondered that they did let me sit in. Me, if I were in their place, I wouldn't."

Schulberg talks slowly and seems almost reluctant to repeat face-to-face some of the criticisms he made so biting in *Face in the Crowd*. He underscores the fact that he has no answers to the very advertising and television problems he posed in the movie.

"The problem hasn't even begun

yet," he says. "There's a tv generation being born now and they're the toughest audience tv has yet had to face." He hesitated momentarily, then mused. "I wonder what agencymen will do for tranquilizers then, when their system's become immunized to the stuff they're taking now."

The problem admen will have to face, as Schulberg sees it, is the constantly increasing sophistication of the younger viewers.

"In Hollywood they used to say, 'Let's appeal to the 12-year-old.' Well, tv would do well to learn from the movie people and upgrade its product. Most of tv tends to play to the six-year-old.* The 12-year-old's too wise. My kids automatically turn off the sound on the commercials, and I certainly never told them to. In fact, some of the stuff I think is kind of funny, but the kids spot phoniness. They just yawn."

Schulberg's two youngsters are eleven and twelve-and-a-half respectively, hence according to his defini-

*For SPONSOR's reply to the growing number of tv criticisms on this basis, see editorial this issue, page 96.





Hero moves from local radio to net tv

Here comes Lonesome Rhodes (Andy Griffith) rises from local Arkansas radio operation to big time network tv through his guitar and folksy patter. Irreverent sponsor kidding on air pays off, makes him mass idol. Power goes to his head. At left, he makes agency pitch.

Reverse sell *pantes sponsor until he sees sales curve zoom skyward*



Tie-in merchandise *catapults tv star to head of "Rhodes empire"*



Tv advisor *to presidential candidate, hero becomes political force*



tion, the ideal Hollywood audience.

"Hell, the worse tv is, the better for pictures," he said with a slow grin. "So I want tv to stay just as it is. . . ." Then, seriously, "It could be so great though. But what admen are facing now is the law of diminishing returns, especially on the commercials. They can't make absurd claims and expect people to believe them. People are getting smarter all the time. The only answer is softer and softer sell."

These are off-the-cuff observations. But for the movie Schulberg went at the job of researching tv and advertising with the same intensity he says he previously employed in researching *Waterfront*.

"I told Gadg (Elia Kazan) when *Waterfront* came out that I wanted to do something on the tv industry, and we both decided we wanted to work together again. Two or three months later we decided to use my short story, *Arkansas Traveler*, as a base, and to do our researching here in New York."

So Schulberg spent the summer with Kazan in Connecticut and came into town to make the rounds at the agencies. First he called Sig Larmon, president of Y&R, whom he knew from Dartmouth days, and set up a lunch with him and with Kazan.

"He was terribly nice and said he'd help us, which he did."

All in all, Schulberg talked to four agency presidents, to numerous radio-TV v.p.'s, heads of media departments, account supervisors and assistant account men "and even all the way down to copywriters." (Schulberg's biggest surprise: the "gigantic salaries of copywriters.") In fact, he expressed genuine awe over copywriting careers.

"How they can do it," he said, shaking his head in bewilderment. "How they can sit there and write that stuff all day long...."

He will not mention the names of most of the agency men he interviewed, "because they really bared their souls." Among names he will mention: Bill Paley, Ed Murrow, Pat Weaver.

"We asked the heads of networks how they felt about their responsibility to the people . . . and they gave beautiful answers."

His own interpretation of this responsibility is "continuously improved programing, preferably conceived and produced well out of reach of the advertisers." In fact, the sure way to have mediocre programing, says he, is to let agencies and clients get into it.

ARTICLE IN BRIEF

Schulberg made four-months' survey of agency life and network TV to supplement short story on which his new movie, *Face in the Crowd*, is based. His conclusion, broadly: TV's and advertising's "Sammies" run because they're anxiety-driven and insecure.

"They don't tell the *New York Herald Tribune* that it should change its front page, do they? Why should they be able to dictate programing? And they do. . ." He seemed utterly stunned by the latter discovery, continued with total amazement. "Why, I've seen agency men actually try to change lines in scripts."

Schulberg seemed almost apologetic about criticizing the medium, although he satirizes it with great glee and freedom in his new feature.

"I don't want to write a fairy tale," he said. "I know someone has to foot the bill. But one thing is certain: the creative people will entertain viewers better than business executives and admen. The future of TV lies with the Chayevsky's. The trouble with advertisers is that they think, 'Will they like this? Will they like that?' A guy, say Stravinsky, who takes his chances, doesn't take a popularity poll."

"The turnover in shows indicates that there's too much creative work allocated to the wrong department.

Agencies are just not the proper home for top talent. The talent is there—some of the brightest people I've met are in this business, but the structure of the business defeats them.

"The trouble is that advertising is neither an art nor a science, so no one knows where he stands."

"I guess that's the reason for all the charts in agencies . . . charts and charts and more miles of charts. . . . It gives them a sense of security, something tangible to show how they spent their week. . . . Sad," he said, "very sad."

In the picture, an agency account supervisor is so fearful of losing his job, when his main account is being stolen from him, that he keels over with a heart attack.

The television networks, he feels, aren't immune from anxiety either.

"Unfortunately, advertisers seem to have almost as much influence on the networks as on the agencies, but the proper place for the programing function, I think, should still be the network. One thing's sure: How many homes you reach for a dollar is no measure of artistic success."

What would Schulberg do if he were in the shoes of an account executive?

"Well," he said, with a smile, "I'd probably counteract all my lovely theories. I'd try to take control and run the shows after all. Then I'd get fired and have a heart attack. . . ."



Telethon at height of his popularity convinces TV-star Rhodes he's "a power, an influence"



Account man fears losing job, keels over



THIS WE FIGHT FOR: *No one who buys or sells tv time can afford to stand aloof from the question of fees, free tv. Fees will seriously damage tv as we know it. Tell your congressman how you stand on fee tv; tell him why.*

A DEBATE

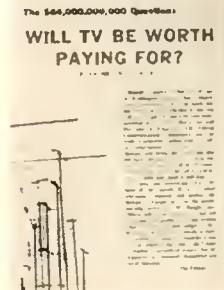
FEE TV vs. FREE TV

With FCC on brink of considering tests of toll tv, the issue becomes pressing. On pages that follow, SPONSOR debates published views of leading fee tv advocate, Dr. Millard Faught

Before it will consider authorizing experimental fee tv tests, the FCC is asking 11 specific questions on how the experiment would be handled (SPONSOR 1 June). Since 8 July has been set as the deadline for these answers, the chances are that the Commission may not make a decision until fall. Meanwhile proponents for fee tv—Zenith Radio Corp., Skiatron Electronics & Television Corp., and International Telemeter Corp.—are pushing hard. Fee tv is even being named as the fulcrum on which balances the proposed shift of the Brooklyn Dodgers and New York Giants to the West Coast. In the June issue of *Pageant*, an article by Dr. Millard C. Faught presents the case for fee tv to the public. He contends that channels and talent are available, and that tv can perform miracles in programing once it is untied from the limited apron strings of advertising revenue. SPONSOR, an uncompromising opponent of fee tv, takes up the gauntlet and debates some of the key argument from Dr. Faught's brief on the pages following. ▶



Dr. Millard C. Faught, television economist and author, is probably the most articulate advocate of fee tv. Since 1949, when he published a monograph titled "Some Billion Dollar Questions about Television," Faught has turned out thousands of words of copy and delivered hundreds of addresses in favor of pay-as-you-watch television.



His latest word on the subject is an article in the June issue of *Pageant* called, "The \$64,000,000 Question: Will Tv be Worth Paying For?" It is a thought-provoking, well-balanced article, but clearly a case for fee tv. SPONSOR, which contends that approval of fee tv would not be in the public interest, has received from Dr. Faught and the editors of *Pageant* permission to excerpt and debate some major points. Here are the points and our rebuttals.

FAUGHT SAYS . . .

have, to start programs we But before we new gadget long, man funded the w to protec Fortunately finds in fact test argume of progress who gets The in

For ease of understanding, we might call this idea Ticket Television, or "TTV" if we get pinched for space. We are already in the habit of buying tickets to movies, plays, ball games and many other kinds of spectator entertainment at the box office before we go in, and that's what Ticket Television amounts to. It adds a box office to *your* television set, so you can then use TV to deliver to you at home those kinds of "spectator commodities" which you now have to go out to some special "audience accumulator," like a theatre or a stadium, in order to see.

Of course, the basic merit of television itself is its

op
events, or a
education. With
a box office, TV will give the public "the power
is perfe
is

There is room on the airways for 1500 or more new TV stations. Hence, there are plenty of facilities to serve all those "minority audience program demands" which are now ignored by present day "mass market" TV. Ticket TV puts the limits on what you want from TV strictly up to you and your pocket choice.

That is why its friends or enemies hope or fear it will or won't become a regularly available TV service. **had better take the**

AS SPONSOR SEES IT . . .

Fee tv would indeed add a "box office to *your* television set." But how necessary is such a box office? Television already delivers *free* to our homes a wide variety of "spectator commodities." Without having to go to a theater or stadium—and without even having to stir from our arm-chairs to drop coins in a box—we can watch major league baseball games including the entire World Series, boxing, ice hockey, horse races, golf and tennis tournaments, basketball, bowling, professional and collegiate football complete with all the top bowl games, spectacular musicals and plays (*Cinderella*, *Peter Pan*, etc.), feature films, and even original television dramas such as *Marty* and *12 Angry Men* which Hollywood later turns into successful motion pictures. Tv also gives us our own free home news-reel theater where we can follow political conventions, around-the-world coverage of events. Would the Kentucky Derby be any more thrilling if we had to pay for it instead of Gillette? In short, why pay for the cow when we're getting milk for nothing?

What businessman deliberately sets out to market his product to a "minority"? If he is to be successful in such an approach, then the price tag of his product must be so high as to make it prohibitive for the "majority." It was not in such spirit that television itself was pioneered. The 40 million tv sets now in use were sold to the public with the understanding that these sets were their "windows on the world," their *free* admission to whatever was programed. It is a question how far off the ground television would have flown if, ten years ago, tv salesmen had told the public, "You buy a receiver, and then you pay for the programs you want to watch." When it comes to a mass form of communication—under the control of a government commission supported by public taxation—the public has every good reason to resent being discriminated against on grounds that they may only watch according to their ability to pay.

at the s happen ghbors ne ticket-taker until you voters offer better bro- s. Secondly, various Toll ed the FCC at the will dgets to cus- sis, just like instrument members g

Since competition is the life of trade, you will really see some new sparks fly. The advertisers will now have some new high-quality competition on TV for the first time. They too will have to upgrade their own offerings to hold their audiences. You will soon see new kinds of ads like this: "Watch our new super-duper program tonight on *Widget Playhouse*. It's absolutely free! And our commercials are the shortest on TV!" But just to make sure that the advertisers don't get crowded off, the FCC plans to limit the toll programs to a small percentage (15 percent to 25 percent) of a participating station's time.

What happens if between 6 and 9 p.m. a station is broadcasting a pay-to-see show? What do the advertisers and the viewers who don't want to pay do then? Well, there are over 1,500 TV station allocations now going begging because the advertisers can't support the less than 500 already on the air (over half are running in the red). The FCC hopes that the added revenue from all TV stations will make more local TV stations viable, hence increasing the toll service. It is partic-

And as for color television—another of TV's most costly and slow-moving headaches—the home box office may represent salvation here too. In the first place, the prospect of seeing Hollywood's brightest new color films and costumed Broadway plays on home TV, even for a fee, would give people some real inducement to buy color sets. And, as the color-set audience built up, advertisers would

Many programs will be sent c. But c. They ha. ave au. matic, guage vo.

Competition is certainly the life of trade. But unfair competition is the death of it. The government itself wisely recognizes this, keeps a watchful eye on industry for trusts or monopolies dangerous to the economy. Already between television sponsors there is keen, brisk competition to upgrade the quality of their individual shows. They hire top talent, spend all that budgets permit. But how could they begin to compete with fee tv, a Gargantua which if it captured only five percent of the potential U. S. audience at a dollar-per-home, would be able to spend close to \$2 million on a single show? Even if FCC plans to limit fee tv to 15 or 25% of a participating station's time, this could well be the hours between 7 p.m. and 11:30 p.m. Where would other stations in the market find advertisers willing to pay nighttime Class "A" rates to compete? Fee television for the minority could end free television for the majority.

The concern shown by proponents of fee tv for the welfare of stations may be altruistic but hardly realistic. The big problem in tv growth has been the struggle between u.h.f. and v.h.f., with u.h.f. not yet technically on a par with v.h.f. in most areas. So if fee tv should get the nod from FCC, who is to say that this new type of programming will not be grabbed off by these stations who are now most successful on the theory that they are in the best position to handle it? Actually, latest FCC profit-loss figures show that of the 466 tv stations operating sometime during 1955, *more than half showed a profit*: 238 reported a gain, 186 a loss, and 42 with no data available. The '56-'57 picture may be brighter.

There is no solid foundation in fact for the supposition that fee tv will be the "salvation" of color television. Color tv is already here, although not yet in depth. It is technically acceptable and there is no lack of spectacular color entertainment. Even so it has not broken through as a mass medium. But it will, in its own good time and without an "assist" from fee tv. One of the deterrent factors has been found to be the cost of receivers. If the public is now dragging its feet because it feels color tv sets are too high in price, will they rush in any faster to buy knowing that, in addition, they must pay for the shows? This seems unlikely.

ogies, and commercials. The channels are available; the ideas, talent and eager willingness are unlimited. Yet, because of its economic Achilles heel, TV, to date, has only been able to hint at the miracles it could perform if only it were not tied to the limited apron strings of advertising revenue. Among the "televisionaries" who see in subscription broadcasting a way for TV to break away from the advertising dollar chains, wh-

In summing up, SPONSOR contends that tv is doing an exceptional job in the public interest as a *free* medium "tied to the apron strings of advertising revenue." The airwaves belong to the public and they have a right to watch without paying. Fee tv revenue would attract top talent from current sponsors; free programming would be hurt. Free, commercial tv is a vital part of our national economy. In ten short years, it has proved itself a prime mover of goods from manufacturer to consumer. As No. 1 Salesman, it turns factory wheels faster, digs mines deeper. Hurt it with fee tv, and which of us will have coins for the tv toll?

SINCLAIR'S 10,000 RADIO SHORT-SHORTS

What do you do when you've got a much bigger distribution area than your competitors but a lot less money? Sinclair is using 10,000 five-second commercials weekly, biggest number of spots in radio history, instead of previous thin spread in all media

The average person has a 5,000-word vocabulary—yet there are 120,000 manufactured items bearing brand names. These facts are building blocks in the advertising strategy of James J. Delaney, ad manager of Sinclair Refining Co.

Delaney's problem, how to get your name across to the public, is the same one facing every marketer, but with this difference: Sinclair has to cover an unusually big territory for its size.

Sinclair—a billion-dollar corporation and seventh largest oil company in the country—and its New York advertising agency, Morey, Humm & Warwick, chose radio not only to get the name across but have it remembered. "We're buying remembrance," says Delaney. "We're registering our name and our product. This is the biggest thing we have to do."

The radio advertising schedule is 100% spot—some 10,000 announce-

ments weekly spattered through Sinclair's 36-state distribution area. The coverage looks casual but in actuality is the refinement of a formula which has been developing for at least three years.

The formula: 10,000 quickie (12-word) live announcements weekly on 900 radio stations in 450 cities for 52 weeks. This schedule, according to Sylvester M. Morey, president of the agency, adds up to an industry record.

President of Morey, Humm & Warwick agency, S. M. Morey



SINCLAIR'S SHORT-SHORT SATURATION STRATEGY

Objective:

Wide coverage, low cost

Markets used:

450 in 36 states

Duration:

52 weeks

Frequency:

Up to 200 per week

Length:

5 seconds, 12 words

Allocation:

\$1.5 million

Timebuyer who placed record campaign, Kathryn Shanahan



*SPONSOR estimate



Idea came in a cab. Originators were from L. S. E. Ellsworth, agency account exec.; J. J. Delaney, Sinclair ad mgt.; W. E. Wernicke, MHW tv-radio director

He says: "Within my knowledge there never has been and is not now any campaign so big, none with as many stations with as many announcements for as many continuous weeks."

The station representatives, who've had to deliver many thousands of availabilities during the buying period between mid-April and late May are more than inclined to agree with him.

What's the tab for a schedule with this much breadth and depth? About \$1.5 million, by SPONSOR's estimate. SPONSOR calculates Sinclair's total advertising budget at some \$12 million, which includes radio, newspapers, billboards, farm, industrial, motor and fuel oil, co-op, point-of-sale and many other phases of the over-all program.

Newspapers, which used to be the primary advertising effort, get about \$900,000, with outdoor billing 20% of the total, an estimated \$600,000. Television spot has been omitted from the 1957 schedule. (It used to be a favored medium for Sinclair and its dealers.)

These dealers are vital to Sinclair, as they are to all oil companies. There are 25,000 of them—all independent, franchised gasoline station operators—in the 36 states serviced by the oil firm.

These 36 states represent a coverage problem for Sinclair's ad budget. One major competitor, for example, sells about four times as much as Sinclair and operates in only 18 states yet has a much larger advertising budget. Few oil companies have such a wide distribution area (Texaco, as a matter of fact, is the only one operating in all 48 states), and Sinclair's only major gaps are New England and the West Coast.

This marketing situation has provoked many a question at Sinclair's Fifth Avenue headquarters in New

York. How do we compete with bigger and richer companies? How do we cover a bigger geographical area than they do? How can we get the most mileage out of our gasoline advertising dollar? How do we get people to pay attention to us and remember the name? How do we back up our dealers locally?

The answers for Sinclair take the form of its unique saturation spot radio campaign. The real answers on whether the company is succeeding in its goals won't even "begin to be seen for six months," says Advertising Manager Delaney. "We think it'll just have to register with people because of the copy impact and the saturation buying."

He has more tangible reasons to think the campaign will hit home with consumers.

In the fall of 1955, Delaney and two agency vice presidents, William E. Wernicke, radio and tv director, and Stanley F. Ellsworth, account executive, were riding in an Atlanta cab—a radio cab. They heard occasional traffic messages for the driver, all interspersed between directions as to where he should pick up a load.

That triggered the idea. During the long ride (to a Sinclair distributor), they dreamed up a quickie spot radio drive based on a public service and traffic theme.

Today the strategy conceived in a taxi is being used on 900 stations: a

five-second announcement at saturation frequency in prime listening times. The announcement, then and now, simply reminds listeners, "Driving today? Remember to drive with care and buy Sinclair Power-X gasoline."

This is when Delaney started to get the tangible returns which lead him to think he's betting on a winner. After using eight stations in the New York area, he commissioned Advertest to check response in television homes. He learned only one month after the campaign took the air that 37% of the men and 27.4% of the women had heard the radio announcements. Two months after the start of the commercials, 39.6% of the men and 27.8% of the women had heard them. And dealers were enthusiastic.

This clinched a marketing plan which provided for expansion to 100 stations in 50 cities in the spring of 1956. Shortly after this new schedule was added, Sinclair asked Trendex to interview listeners in a five-city sample. Philadelphia results were typical: 106 commercials ran every week for 10 weeks, and 300 persons were interviewed. Some 30% of the men and 24% of the women said they had heard the commercial.

Impact of this 100-station schedule was also indicated by the presentation last April to Sinclair of the Alfred P. Sloan radio-tv award for its contribution to highway safety, as well as the National Safety Council award.

Sinclair moved into high gear early this year. A thorough media appraisal was prepared for Reynolds Girdler, Sinclair's director of public relations and advertising, and then presented for executive approval to L. W. Leath, vice president and general sales manager, and to other company officers. They approved the general plan for a

ARTICLE IN BRIEF

Sinclair has huge distribution area, less ad money than competitors. Radio—five-second announcements on 900 stations in 450 cities at frequency up to 200 per week—is the new answer. Time and copy aim at car drivers.

SINCLAIR *continued...*

switch in advertising funds so that radio, for the first time in company history, would get the biggest share of the firm's media allocation. This meant eliminating tv, cutting back on newspapers.

It took them from January through part of April to get the final lines on the radio blueprint. Planners took to the road to talk with key field marketing managers, showing how the projected schedule would help them locally.

By April everyone had been contacted—and field support was assured. The blueprint came to life, particularly the buying part of it. The theory which had been applied to one city, New York, was now being put to the test in 449 others.

This theory, in Ellsworth's opinion, "is the best way we have found yet to give dealers support with a high degree of consistency. Radio used in this way gives us the quantity in the degree we want—total impressions." All he hopes for, at this point, is "favorable association with the Sinclair and Power-X names." Then, he says, "when people are ready to buy they'll remember us—and our dealers."

The quickie public-service-plus-small-commercial announcement contributes to a consumer picture of a friendly dealer and company. "We tell a more direct sales story in other media," says Ellsworth. "In the meantime, if we can register one thought with listeners with radio we figure we're doing very well. Long copy is used to better advantage in our other ad media."

Buying was finished in late May for a campaign which may well have as its minimum the staggering number of 400,000 spot announcements.

Here are the dimensions of the buy.

► **Markets:** Buying was directed by Bill Wernicke, with 450 markets divided as to (1) major areas of importance to Sinclair, some 150 of them and (2) areas of lesser magnitude, in some of which it had never advertised before, accounting for the remaining 300.

Kathryn Shanahan, timebuyer, purchased schedules in the top 150 cities, with her assistant buyer, Alice Middleton, handling the others. In the major cities, the oil company maintains staffs of salaried personnel. These cities are usually points on product pipelines or to which tankers carry the petroleum product, terminal from which it is later shipped. The smaller markets are called marketer-distributor areas where the company has extensive oil marketing and dealer structures.

► **Frequency:** The number of announcements ranges from 15 to 200 weekly, proportionate to the population and to the relative importance of the city to Sinclair in terms of sales. New York and Chicago (Sinclair is very strong in the latter) would get the maximum; a city such as Birmingham, although a major market, is not so major in terms of Sinclair sales and gets 40.

► **Multiple stations:** Most cities have three stations carrying the Power-X quickie but larger areas have as many as six to eight stations in the lineup.



Friendly station theme is used in newspapers, on billboards as well as on the radio

"Many times," says Wernicke, "we buy every station in the market because we want the entire audience regardless of its listening loyalties or preferences."

He "spots the advertising where the pumps are. So if the pumps are in the metropolitan area, rather than scattered throughout the trading area, we buy the heavy in-city stations. Powerhouses, by and large, base their rates on total coverage of the signal area and this, many times, is a secondary consideration. We don't have distribution everywhere and we try to match, very exactly, our advertising to our pumps."

► **Air times:** Sinclair is insistent on peak driving times and *only* peak driving times—from 7 to 8:30 a.m. and 4 to 7:30 p.m., plus peak tune-in times on Sunday afternoon. Because the quantity of announcements could become unwieldy in the purchase of time by specifics—such as 7:08 a.m.—Morey, Humm & Warwick left it to the station rep in many cases to slot the quickies as best he could within these time ranges.

► **Audience:** The reason for the selection of these times is obvious—and typical. Sinclair's top consuming target is the man in his car. Sinclair thinks so much of this in-car audience and its potential that the home audience is the bonus audience. Home listeners are fine, but the biggest help comes from the car driver. The Sunday audience, which Sinclair tries to reach from 1 to 5 o'clock, is likewise not vulnerable to tv. That's why they buy wheel-rolling times.

► **Copy:** Until now, all copy has been the same—the "drive with care" theme handled live by staff announcers or personalities (disk jockeys, commentators). The agency is currently broadening the scope of the quickies by writing a special announcement for

(Please turn to page 44)

Safety awards: J. E. Dyer (l.), pres., Sinclair Refining, receives the Alfred P. Sloan highway safety award from Sloan, Jr., for "62,500 safe driving appeals on 93 radio stations" in '56





TOPS

in Rochester, N. Y.

is Channel 10 with

* **15 of the Top 16 Favorite
TV Programs!**

in every category!

Comedy, Mystery, Drama, Juvenile
Western, Quiz, Variety, Serial, Network News,
Local News & Weather and Sports!

TOPS

in the Morning Six days out of Seven!

SHARE OF AUDIENCE 60%

TOPS

in the Afternoon Five days out of Seven!

SHARE OF AUDIENCE 53%

TOPS

in the Evening Seven days out of Seven!

SHARE OF AUDIENCE 58%

and . . . out of 459 competitive weekly quarter-hours in Rochester,
Channel 10 rates FIRST 277 times plus 6 first-place ties!



*LATEST ROCHESTER TELEPULSE SURVEY MARCH 1957

NATIONAL REPRESENTATIVES:
THE BOLLING CO. WVET-TV
EVERETT-McKINNEY WHEC-TV

ROCHESTER, NEW YORK

IT ALL ADDS UP TO



SINCLAIR ON THE AIR

(Continued from page 42)

each holiday, when motor traffic increases. It has also developed a standby commercial which stations toss in if the weather is bad. Instead of opening with a cheery "Driving today?", it begins with "if you *must* drive today . . ."

► **Ratings:** Wernicke doesn't buy on ratings. "We used ratings only in isolated cases," he explains. The usual case: when one station was, say, charging five times as much as any other outlet in the market for the five-second commercial. "Then we'd check to see if he had an audience five times as great to justify the huge cost differential. And he never did!"

Unless the cost was way out of line, he'd buy every significant station in the market to get the total audience in that area.

The agency estimates it gets in major markets an average rating of three (per cent of the total population) for each spot announcement. And this, says Wernicke, "times the number of commercials we use per week gives us a lot of ears at a very nominal cost."

► **Costs:** Rates for the quickies go up and down the entire dollar scale. Some stations had no provisions for copy this short and had to invent a new rate. Others didn't want any part of the whole quickie scheme (but these were few). Then there were some who, figuring them more trouble than they were worth, set unusually high prices. In one market area of some million persons, one station charged \$50 for a quickie—and no frequency discounts—whereas the other four stations in the market charged an average of \$7. The cost for five seconds averages out to about one-third of the minute rate.

In smaller markets—and Sinclair is using many of these—costs sometimes dropped to less than \$1 per announcement. The tv and radio vice president of the agency, however, has set \$1 as the cutoff point below which he will not pay. If he wants a station, and it charges 50 cents, he still pays the dollar.

► **Products:** Only Power-X with X additive gasoline, the premium brand, gets specific commercial mention. But the pull of the copy is expected to bring the driver into the station, first.

and to sell him on specific Sinclair items, second.

Among its product line are the H-C gasoline, the regular grade; a variety of motor oils and lubricants, many specialty items such as auto polish, etc. Advertising the premium grade brings in customers for the regular, as well, says Advertising Manager Delaney.

"We want to reach the guy who has a new car, because the new models are high-compression cars which need superior or premium gasoline. But we also want to sell the man who's driving an older car—and there are many!"

► **Other media:** "We're set through the rest of the year with this saturation radio schedule," says Delaney, "and we hope we'll still be riding it throughout 1958. However, we know in our business that the plans you lay today can be obsolete in six months."

Ellsworth explains the account group's approach to other media. "We use heavy newspaper and billboard, and in each case we integrate the feeling and some of the phrasing of our radio commercials. Print has to do the straight selling, however."

As for the possibility of network radio or tv, tv is out of the question because of the money involved and the waste which would be implicit in the purchase of a network because of Sinclair's spotty distribution. Network radio, on the other hand, offers future possibilities because of its relatively new flexibility in lining up station affiliates to match the marketing needs of an advertiser.

In the meantime, Delaney is happy with the prospective results of his new spot radio campaign. He likes the bare statistics of there being "almost one radio set in the country for every person." But he's most impressed with the nation's 35 million automobile radios, and the fact that the in-car audience is 60% adult males.

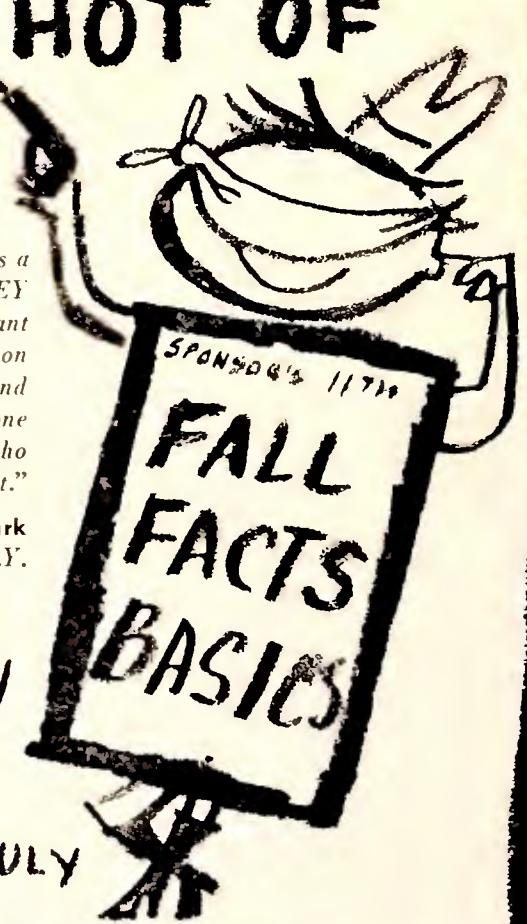
AD
BEST 'SHOT OF
THE YEAR'

"*FALL FACTS BASICS* is a basic everyday tool at GREY because it provides important pertinent information on television and radio costs and programming. I don't know anyone in the timebuying business who can afford to do without it."

Joan Stark
Timebuyer, GREY advertising, N.Y.

IN USE 20 JULY

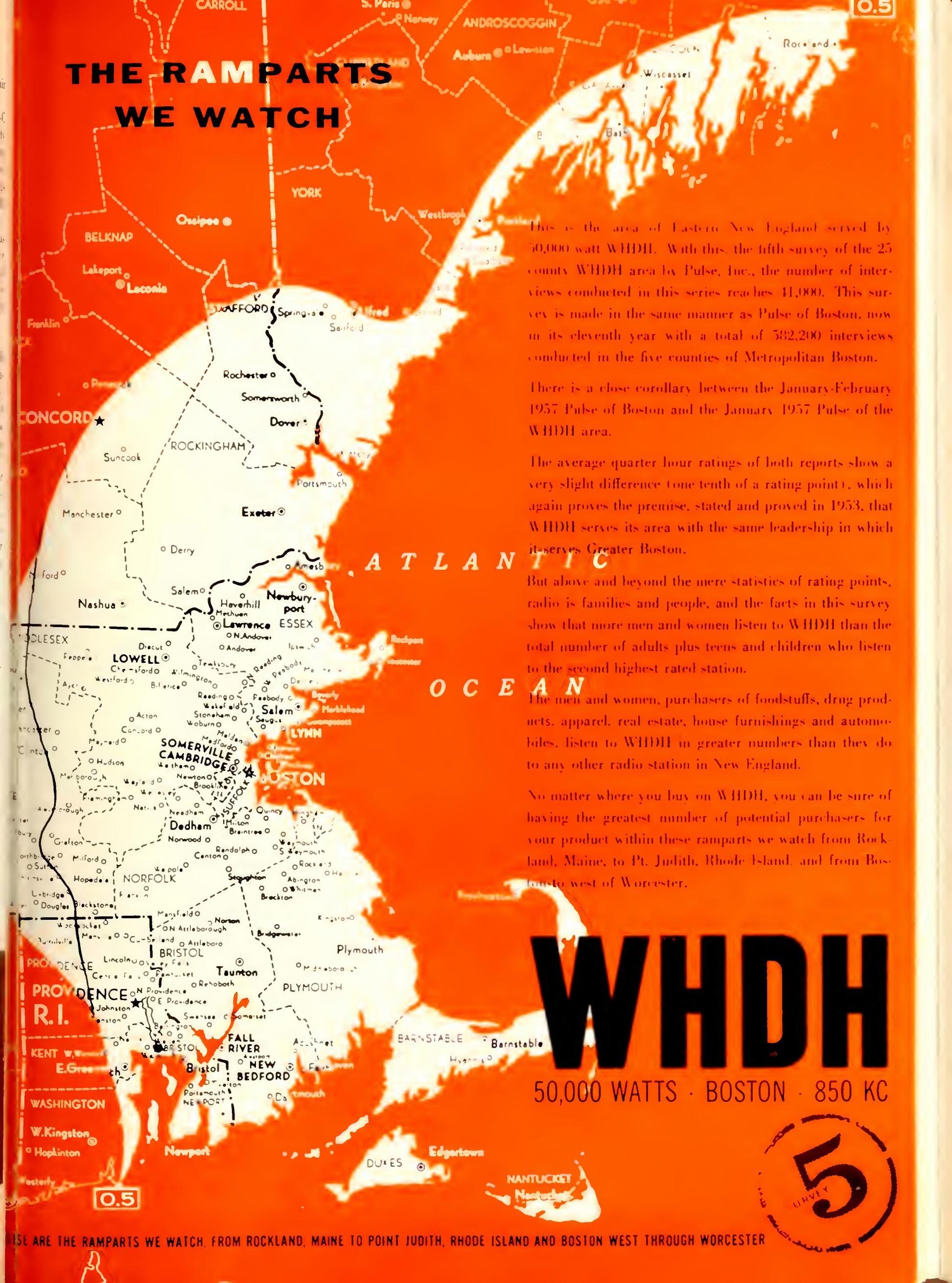
AD DEADLINE 2 JULY



in
BATON ROUGE
the
OK Negro Radio Buy
is
WXOK



THE RAMPARTS WE WATCH



0.5

This is the area of Eastern New England served by 50,000 watt WHDH. With this, the fifth survey of the 25 county WHDH area by Pulse, Inc., the number of interviews conducted in this series reaches 41,000. This survey is made in the same manner as Pulse of Boston, now in its eleventh year with a total of 582,200 interviews conducted in the five counties of Metropolitan Boston.

There is a close corollary between the January-February 1957 Pulse of Boston and the January 1957 Pulse of the WHDH area.

The average quarter hour ratings of both reports show a very slight difference (one tenth of a rating point), which again proves the premise, stated and proved in 1953, that WHDH serves its area with the same leadership in which it serves Greater Boston.

But above and beyond the mere statistics of rating points, radio is families and people, and the facts in this survey show that more men and women listen to WHDH than the total number of adults plus teens and children who listen to the second highest rated station.

O C E A N

The men and women, purchasers of foodstuffs, drug products, apparel, real estate, house furnishings and automobiles, listen to WHDH in greater numbers than they do to any other radio station in New England.

No matter where you buy on WHDH, you can be sure of having the greatest number of potential purchasers for your product within these ramparts we watch from Rockland, Maine, to Pt. Judith, Rhode Island, and from Boston to west of Worcester.

WHDH

50,000 WATTS · BOSTON · 850 KC

In the first area survey, January, 1953, it was proved that: The listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area. Listeners-per hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.



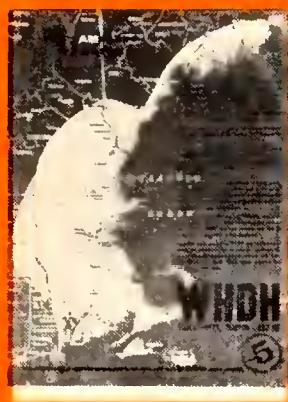
In the second area survey, January, 1954, it was proved that: There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted. The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

**In this
Fifth Area Survey,
January 1957,
in addition to other
pertinent data we show:**

In the third area survey, January, 1955, it was proved that: The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.



In the fourth area survey, January, 1956, it was proved that: The metropolitan factor of WHDH more closely approximated the ideal factor than did any other Boston radio station. WHDH penetrated the 25 county area more deeply than did any other station.



Audience in total numbers of men, women, teens and children listening per half hour Monday through Friday, and hourly on Saturday and Sunday to WHDH and the four next highest rated Boston stations. This is the first time such a study has been made, and it enables an advertiser to figure the cost per thousand for men, women, teens and children listening to the major Boston stations.

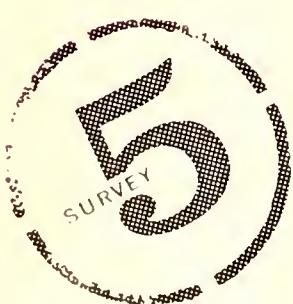
COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	1/2
Lincoln	1/2
Sagadahoc	1/2
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	1/2
*Essex	10
*Middlesex	21
Nantucket	1/2
*Norfolk	8
*Plymouth	4
*Suffolk	16
Worcester	2
NEW HAMPSHIRE	
Belknap	1/2
Hillsboro	3
Merrimack	1
Rockingham	2
Strafford	1
RHODE ISLAND	
Bristol	1/2
Kent	2
Newport	1
Providence	11
Washington	1/2
TOTAL 100	

The counties listed to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total 25 counties contain 1,493,800 radio homes.

This 25 county area contains 75% of the population of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 77% of the retail sales of the four states.

The people in the area bought seven and a quarter billion dollars worth of retail goods last year.

Therefore, we believe that time buyers should be aware of the facts about this seven and a quarter billion dollar market.



METROPOLITAN FACTOR

The Metropolitan factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area. In this 1957 Total Area Study there are 1,493,800 homes in the total 25 county area and 912,700 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 61.1%. This 61.1% becomes the ideal Metropolitan factor, and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

In the table to the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957. The table also includes the ideal and actual metropolitan factors. It will be observed that WHDH's metropolitan factor closely approaches the ideal factor with a slight margin of tolerance of only two and two-tenths percent, thereby showing intense listening to its facilities outside the metro area.

The accompanying graph shows the close relationship between WHDH "city" and "area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM through 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957.

CUMULATIVE PULSE AUDIENCE

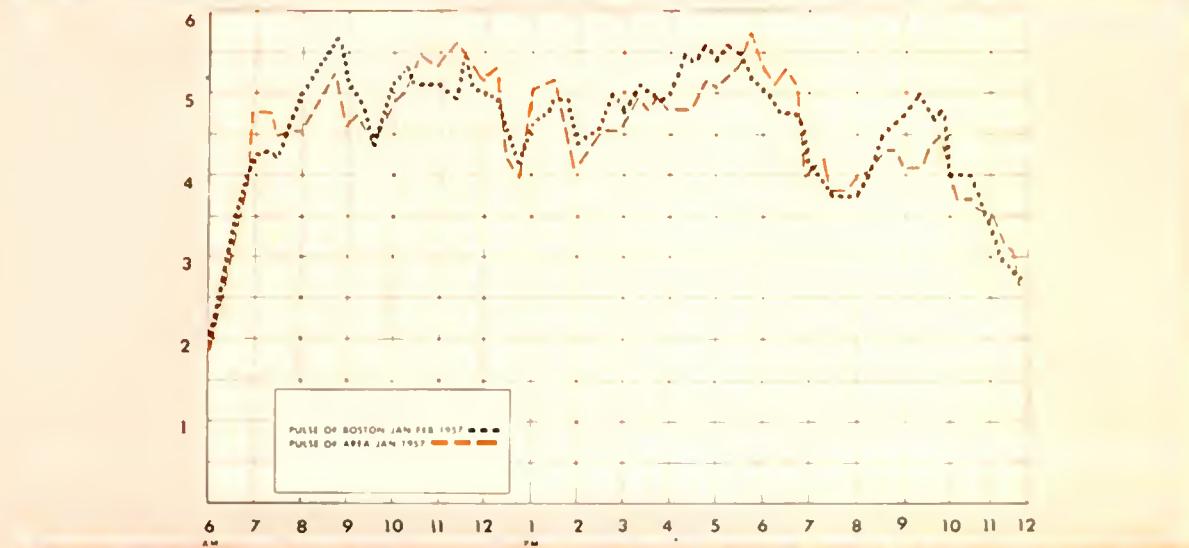
As further proof of WHDH's status in its 25 county area, the chart on the right shows the penetration of WHDH and six other Boston stations into the 25 county area. For simplification we have compressed the report into five 5-county breakdowns of Maine, New Hampshire, Rhode Island, Metropolitan Boston and other Massachusetts counties. In each case WHDH reaches more homes in the course of a week than any other Boston station.

RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

METROPOLITAN FACTOR

Or Projectability of City Ratings to Total Area

STATION	AVERAGE 1/4 HOUR RATING 6 AM-12 MID MONDAY THRU SUNDAY, JAN. 1957		METROPOLITAN FACTOR	
	PULSE OF 5 COUNTIES	PULSE OF 25 COUNTIES	IDEAL FACTOR	ACTUAL FACTOR
WHDH	1.6	4.5	61.1%	62.4%
A	3.03	2.38	61.1%	77.8%
B	3.73	2.60	61.1%	87.6%
C	3.64	2.38	61.1%	77.2%
D	2.50	1.75	61.1%	87.2%
E	2.26	1.43	61.1%	96.5%
F	2.17	1.34	61.1%	98.8%



PENETRATION OF 25-COUNTY TOTAL AREA IN 5-COUNTY GROUP

STATION PENETRATION	MAINE 5 MAINE COUNTIES	NH 5 NH COUNTIES	RI 5 RI COUNTIES	MASS 5 OTHER MASS COUNTIES	BOSTON 5 BOS METRO COUNTIES	TOTAL 25 COUNTIES
PERCENT WHDH FAMILIES	64.7%	63.4%	44.3%	68.0%	78.9%	70.6%
	55,400	61,800	100,300	117,000	720,300	1,054,800
PERCENT WBZ FAMILIES	44.3%	43.0%	17.1%	52.0%	69.3%	56.4%
	37,900	41,900	39,500	89,500	632,700	841,500
PERCENT WCOP FAMILIES	11.7%	8.9%	4.3%	29.1%	61.2%	42.7%
	10,000	8,700	9,800	50,100	559,000	637,600
PERCENT WEEI FAMILIES	51.7%	42.9%	34.7%	58.4%	78.6%	65.8%
	44,200	41,900	78,500	100,500	717,900	983,000
PERCENT WNAC FAMILIES	20.9%	29.0%	12.0%	26.2%	59.8%	44.6%
	17,900	28,200	27,300	45,100	546,500	665,000
PERCENT WORL FAMILIES	6.0%	6.0%	1.5%	13.7%	33.6%	23.1%
	5,100	5,900	3,500	23,600	306,900	345,000
PERCENT WVDA FAMILIES	21.4%	16.3%	9.4%	17.1%	36.2%	27.8%
	18,300	15,900	21,400	30,500	330,700	416,800
PERCENT All Radio FAMILIES	94.8%	94.3%	94.6%	90.5%	91.5%	92.3%
	81,200	91,900	213,800	155,700	835,200	1,377,800

PULSE OF THE
WHDH
 AREA, JANUARY 1957

WHDH
 FIRST 480
 OUT OF
 500
 RATED QUARTER
 HOURS!

WHDH
 FIRST OR SECOND 495
 OUT OF
 500
 RATED QUARTER
 HOURS!

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM
MORNING 6:00 AM TO 12:00 NOON	WHDH 2.0	WHDH 2.7	WHDH 3.5	WHDH 4.1	WHDH 5.0	WHDH 4.6	WHDH 5.2	WHDH 4.4
WBZ 0.9	WBZ 1.2	WBZ 1.8	WEEI 2.2	WBZ 3.8	WBZ 3.5	WEEI 1.1	WBZ 4.3	WEEI 0.9
WBZ 0.8	WEEI 1.0	WEEI 1.2	WBZ 1.9	WEEI 2.7	WEEI 2.9	WBZ 4.0	WEEI 4.0	WBZ 4.3
WNAC 0.6	WCOP 0.8	WCOP 1.0	WCOP 1.1	WCOP 2.0	WCOP 2.1	WCOP 2.3	WNAC 2.4	WCOP 2.0
WCOP 0.4	WNAC 0.8	WNAC 1.0	WNAC 1.1	WNAC 2.0	WNAC 2.1	WNAC 2.3	WCOP 2.3	WNAC 2.4
WVDA 0.3	WVDA 0.3	WVDA 0.5	WVDA 0.6	WVDA 0.6	WVDA 0.8	WVDA 1.0	WVDA 1.1	WVDA 1.2
WORL 0.0	WOBL 0.1	WOBL 0.3	WOBL 0.4	WOBL 0.5	WOBL 0.6	WOBL 0.8	WORL 0.9	WOBL 1.0
12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00 PM
AFTERNOON 12:00 NOON TO 6:00 PM	WHDH 4.6	WHDH 4.8	WEEI 3.8	WEEI 3.0	WHDH 4.6	WHDH 4.7	WHDH 4.9	WHDH 4.7
WEEI 3.8	WEEI 4.6	WHDH 3.5	WHDH 3.1	WEEI 3.3	WEEI 3.5	WEEI 3.2	WEEI 3.3	WEEI 3.4
WBZ 3.1	WBZ 2.9	WBZ 2.7	WBZ 2.5	WCOP 2.7	WCOP 2.8	WCOP 2.7	WCOP 2.6	WBZ 2.7
WCOP 2.4	WCOP 2.3	WCOP 2.5	WCOP 2.4	WBZ 2.3	WBZ 2.4	WBZ 2.2	WBZ 2.2	WBZ 2.3
WNAC 1.9	WORL 1.9	WORL 1.7	WNAC 1.7	WNAC 2.0	WNAC 1.7	WNAC 1.5	WNAC 1.6	WNAC 1.7
WOBL 1.8	WNAC 1.7	WNAC 1.6	WOBL 1.6	WVDA 1.8	WVDA 1.6	WOBL 1.5	WVDA 1.6	WVDA 1.7
WVDA 1.3	WVDA 1.4	WVDA 1.4	WVDA 1.5	WOBL 1.5	WORL 1.4	WVDA 1.5	WOBL 1.4	WVDA 1.4
6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM
EVENING 6:00 PM TO MIDNIGHT	WHDH 5.5	WHDH 5.3	WHDH 5.3	WHDH 5.1	WHDH 3.6	WHDH 3.8	WHDH 3.9	WHDH 3.8
WBZ 4.3	WBZ 1.0	WBZ 3.9	WEEI 1.1	WEEI 3.1	WEEI 2.9	WEEI 2.8	WEEI 3.2	WEEI 3.2
WEEI 3.6	WCOP 3.4	WCOP 3.6	WBZ 3.6	WNAC 2.4	WCOP 2.2	WNAC 2.5	WCOP 2.4	WCOP 2.4
WCOP 3.3	WEEI 3.4	WEEI 3.2	WCOP 3.5	WVDA 2.2	WBZ 2.1	WCOP 2.3	WNAC 2.3	WNAC 2.3
WNAC 2.1	WNAC 2.1	WNAC 1.9	WNAC 2.6	WBZ 2.1	WNAC 2.1	WBZ 2.1	WBZ 2.1	WBZ 2.2
WVDA 1.6	WVDA 1.7	WVDA 1.6	WVDA 1.7	WCOP 2.1	WVDA 1.8	WVDA 1.7	WVDA 1.8	WVDA 1.8

SATURDAY 6:00 AM

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM
MORNING 7:00 AM TO 12:00 NOON	WHDH 1.5	WHDH 2.0	WHDH 3.0	WHDH 3.0	WHDH 3.5	WHDH 4.5	WHDH 5.0	WHDH 4.3
WEEI 0.8	WEEI 1.0	WEEI 1.3	WEEI 1.5	WBZ 2.5	WBZ 3.0	WBZ 4.0	WBZ 3.8	WBZ 3.8
WBZ 0.5	WBZ 0.5	WCOP 0.8	WBZ 1.0	WCOP 2.0	WCOP 2.3	WEEI 2.8	WEEI 2.5	WEEI 2.5
WCOP 0.3	WCOP 0.5	WBZ 0.5	WCOP 0.8	WEEI 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0	WCOP 2.0
WNAC 0.3	WVDA 0.5	WNAC 0.5	WNAC 0.8	WNAC 1.5	WNAC 1.5	WNAC 1.8	WNAC 1.8	WNAC 1.8
WNAC 0.3	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.8	WVDA 0.8	WVDA 0.8	WVDA 1.0	WVDA 1.0
WORL 0.3	WVDA 1.0	WVDA 1.0	WVDA 1.3	WVDA 1.5	WORL 1.8	WORL 1.8	WORL 1.8	WORL 0.3
12 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00 PM
AFTERNOON 12:00 NOON TO 6:00 PM	WHDH 6.0	WHDH 5.8	WHDH 6.3	WHDH 6.0	WHDH 5.5	WHDH 6.0	WHDH 5.5	WHDH 5.0
WCOP 3.0	WCOP 3.3	WEEI 3.5	WCOP 3.5	WEEI 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.3	WCOP 3.3
WBZ 2.8	WBZ 3.0	WCOP 3.0	WEEI 3.3	WCOP 3.0	WEEI 3.0	WEEI 2.8	WBZ 3.0	WBZ 3.0
WEEI 2.5	WEEI 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.5	WEEI 2.3	WEEI 2.3
WNAC 2.5	WORL 2.3	WNAC 2.5	WNAC 2.0	WNAC 2.5	WNAC 2.3	WNAC 2.0	WNAC 1.8	WNAC 1.8
WORL 2.3	WNAC 2.0	WORL 2.5	WORL 2.0	WORL 2.0	WORL 1.8	WORL 1.8	WORL 1.8	WORL 1.8
WVDA 1.0	WVDA 1.0	WVDA 1.0	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.3	WVDA 1.3
6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM
EVENING 6:00 PM TO MIDNIGHT	WHDH 5.5	WHDH 4.8	WHDH 5.0	WHDH 5.0	WHDH 4.8	WHDH 5.3	WHDH 4.8	WHDH 5.3
WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.0	WCOP 3.0	WCOP 3.3	WCOP 3.0	WCOP 3.5	WCOP 3.5
WEEI 3.0	WEEI 2.5	WEEI 2.3	WEEI 1.8	WBZ 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.5	WEEI 2.5
WNAC 2.5	WNAC 2.3	WNAC 2.3	WNAC 1.8	WEEI 2.0	WVDA 2.0	WBZ 2.3	WBZ 2.3	WBZ 2.0
WBZ 2.3	WBZ 2.0	WBZ 2.0	WBZ 1.5	WVDA 1.5	WBZ 1.8	WVDA 1.5	WNAC 1.5	WNAC 1.8
WVDA 1.5	WVDA 1.8	WVDA 1.8	WVDA 1.5	WVDA 1.3	WNAC 1.5	WNAC 1.3	WVDA 1.3	WVDA 1.3

SUNDAY 7:00 AM

	7:00 AM	7:15 AM	7:30 AM	7:45 AM	
MORNING 6:00 AM TO 12:00 NOON	WBZ 0.5	WBZ 0.8	WBZ 0.8	WEEI 0.8	
WEEI 0.3	WEEI 0.3	WEEI 0.5	WBZ 0.5	WEEI 0.5	
WHDH 0.3	WHDH 0.3	WHDH 0.3	WHDH 0.3	WHDH 0.3	
WCOP 0.3	WCOP 0.3	WCOP 0.3	WCOP 0.3	WCOP 0.3	
AFTERNOON 12:00 NOON TO 6:00 PM	WHDH 6.5	WHDH 6.3	WHDH 6.5	WHDH 5.8	
WCOP 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.0	WCOP 3.3	
WEEI 1.8	WEEI 2.0	WEEI 1.8	WEEI 1.5	WEEI 2.5	
WORL 1.0	WORL 1.0	WORL 1.0	WNAC 1.0	WORL 1.3	
WNAC 0.8	WVDA 1.0	WVDA 1.0	WOBL 1.0	WNAC 1.3	
WVDA 0.8	WNAC 0.8	WNAC 0.8	WVDA 0.8	WBZ 0.8	
WBZ 0.5	WBZ 0.3	WBZ 0.5	WBZ 0.5	WVDA 0.5	
EVENING 6:00 PM TO MIDNIGHT	WHDH 4.5	WEEI 4.5	WHDH 5.0	WHDH 4.8	
WEEI 4.0	WHDH 4.0	WEEI 1.8	WEEI 4.3	WEEI 4.5	
WNAC 3.3	WNAC 3.0	WCOP 2.8	WCOP 2.5	WBZ 2.5	
WCOP 3.0	WCOP 2.8	WNAC 2.5	WNAC 2.3	WCOP 2.3	
WVDA 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WNAC 1.8	
WBZ 2.3	WVDA 2.5	WVDA 1.5	WVDA 0.8	WVDA 1.0	
6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	
EVENING 6:00 PM TO MIDNIGHT	WHDH 4.5	WEEI 4.5	WHDH 5.0	WHDH 4.8	WHDH 4.5
WEEI 4.0	WHDH 4.0	WEEI 1.8	WEEI 4.3	WEEI 4.5	WHDH 4.5
WNAC 3.3	WNAC 3.0	WCOP 2.8	WCOP 2.5	WBZ 2.5	WHDH 4.5
WCOP 3.0	WCOP 2.8	WNAC 2.5	WNAC 2.3	WCOP 2.3	WHDH 4.5
WVDA 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WNAC 1.8	WHDH 4.5
WBZ 2.3	WVDA 2.5	WVDA 1.5	WVDA 0.8	WVDA 1.0	WHDH 4.5
6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM
EVENING 6:00 PM TO MIDNIGHT	WHDH 4.5	WEEI 4.5	WHDH 5.0	WHDH 4.8	WHDH 4.5
WEEI 4.0	WHDH 4.0	WEEI 1.8	WEEI 4.3	WEEI 4.5	WHDH 4.5
WNAC 3.3	WNAC 3.0	WCOP 2.8	WCOP 2.5	WBZ 2.5	WHDH 4.5
WCOP 3.0	WCOP 2.8	WNAC 2.5	WNAC 2.3	WCOP 2.3	WHDH 4.5
WVDA 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WNAC 1.8	WHDH 4.5
WBZ 2.3	WVDA 2.5	WVDA 1.5	WVDA 0.8	WVDA 1.0	WHDH 4.5
6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM



6:00 A.M. TO 12:00 MIDNIGHT

	8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM	
	WHDH 4.5	WHDH 4.8	WHDH 5.7	WHDH 6.0	WHDH 4.9	WHDH 4.3	WHDH 4.7	WHDH 4.7	WHDH 4.8	WHDH 4.7	WHDH 4.8	WHDH 4.8	WHDH 4.8	WHDH 4.9	WHDH 4.8
WEEK 38	WEEI 3.6	WEEI 3.6	WEEI 3.6	WEEI 3.6	WEEI 1.2	WEEI 1.0									
WBZ 3.1	WBZ 3.2	WBZ 3.2	WBZ 3.2	WBZ 3.0	WBZ 2.7	WBZ 2.6									
WBZ 3.1	WCOP 2.7	WNAC 2.6	WCOP 2.6												
WNAC 2.8	WNAC 2.6	WNAC 2.6	WNAC 2.6	WNAC 2.5											
WCOP 2.0	WBBL 2.1	WBBL 1.9	WBBL 2.0	WNAC 2.0	WNAC 1.9										
WBBL 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.4	WVDA 1.7	WVDA 1.6									
WVDA 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.4											
12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00 PM	2:15 PM	2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM
	WHDH 4.4	WHDH 4.5	WHDH 4.7	WHDH 5.0	WHDH 4.8	WHDH 4.9	WHDH 4.8	WHDH 4.9	WHDH 4.8						
WEEI 3.1	WEEI 3.1	WEEI 1.1													
WCOP 2.8	WCOP 3.0	WCOP 2.2	WCOP 2.2	WCOP 2.2	WCOP 2.2	WCOP 2.0									
WBZ 2.1	WBZ 2.3	WBZ 2.1	WBZ 2.1	WBZ 2.0	WBZ 2.1										
WNAC 1.7	WNAC 1.8	WBBL 1.8	WBBL 1.6	WNAC 1.8	WNAC 1.7										
WVDA 1.5	WVDA 1.5	WNAC 1.6	WVDA 1.5	WBBL 1.7	WBBL 1.6	WVDA 1.4									
WBBL 1.1	WBBL 1.5	WVDA 1.4	WNAC 1.4	WVDA 1.6	WVDA 1.5	WBBL 1.2	WBBL 1.1								
8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM		
	WHDH 4.1	WHDH 4.0	WHDH 3.9	WHDH 3.8	WHDH 4.1	WHDH 4.2	WHDH 3.3	WHDH 3.4	WHDH 3.4	WHDH 4.1	WHDH 3.3	WHDH 3.1	WHDH 2.8	WHDH 2.5	
WEEI 2.7	WEEI 2.6	WEEI 2.7	WEEI 2.7	WEEI 2.6	WNAC 2.8	WEEI 2.1	WBZ 2.5	WBZ 2.7	WBZ 2.2	WBZ 2.0	WBZ 2.1	WEEI 1.9	WBZ 1.7	WBZ 1.6	
WNAC 2.7	WNAC 2.5	WNAC 2.7	WCOP 2.2	WEEI 2.5	WBZ 2.0	WEEI 2.2	WEEI 2.0	WEEI 2.0	WEEI 1.9	WEEI 1.9	WEEI 2.1	WBZ 1.8	WEEI 1.7	WEEI 1.5	
WCOP 2.3	WBZ 2.2	WBZ 2.2	WNAC 2.2	WBZ 2.1	WBOP 2.0	WNAC 2.2	WBOP 1.9	WBOP 1.9	WBOP 1.9	WCOP 1.6	WNAC 1.9	WNAC 1.6	WCOP 1.4	WCOP 1.2	
WBZ 2.2	WCOP 2.1	WCOP 2.0	WBZ 2.1	WCOP 2.1	WNAC 1.9	WCOP 2.0	WNAC 1.9	WNAC 1.9	WNAC 1.7	WNAC 1.6	WCOP 1.7	WNAC 1.4	WNAC 1.1	WNAC 1.0	
WVDA 1.7	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.4	WVDA 1.3	WVDA 1.2	WVDA 1.2	WVDA 1.2	WVDA 1.2	WVDA 1.0					

2:00 MIDNIGHT

	8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM		
	WHDH 4.5	WHDH 4.8	WHDH 3.8	WHDH 4.0	WHDH 5.0	WHDH 4.8	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 6.3	WHDH 6.3	WHDH 6.3	WHDH 6.5	WHDH 6.3	WHDH 6.0	
WCOP 3.0	WBZ 3.5	WBZ 3.8	WBZ 3.5	WBZ 3.0	WBZ 3.5	WBZ 3.5	WBZ 3.3	WBZ 3.5	WCOP 3.8	WCOP 3.5	WBZ 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.8	WCOP 3.8	
WBZ 2.5	WCOP 2.8	WNAC 3.0	WCOP 3.0	WCOP 3.0	WCOP 2.8	WCOP 2.8	WCOP 3.0	WCOP 3.5	WBZ 3.3	WCOP 3.5	WBZ 3.3	WBZ 3.3	WBZ 3.5	WBZ 3.3	WBZ 3.3	
WEEI 2.5	WEEI 2.3	WCOP 2.8	WEEI 3.0	WEEI 2.5	WEEI 2.5	WEEI 2.5	WEEI 2.5	WBBL 2.8	WBBL 2.3	WBBL 2.3	WEEI 2.5	WEEI 2.5	WEEI 3.0	WEEI 2.8	WEEI 2.5	
WBBL 2.5	WNAC 2.0	WEEI 2.5	WNAC 2.5	WBBL 2.5	WNAC 2.5	WBBL 2.5	WNAC 2.5	WBBL 2.5	WBBL 2.5	WBBL 2.5	WNAC 2.3	WNAC 2.0	WNAC 2.0	WNAC 2.5	WNAC 2.5	
WNAC 2.3	WORL 2.0	WBBL 1.8	WBBL 2.0	WNAC 2.3	WORL 2.3	WNAC 2.0	WORL 2.3	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WBBL 2.0	WORL 1.8	WNAC 2.0	WNAC 2.0	
WORL 1.5	WNAC 1.5	WBBL 1.8	WBBL 1.5	WBBL 1.5	WNAC 1.8	WBBL 1.5										
WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.5	WVDA 1.3	WVDA 1.0											
12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	2:00 PM	2:15 PM	2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	
	WHDH 4.3	WHDH 4.3	WHDH 3.8	WHDH 4.0	WHDH 4.5	WHDH 4.5	WHDH 4.8	WHDH 4.8	WHDH 4.8	WHDH 4.0	WHDH 4.5	WHDH 4.0	WHDH 4.3	WHDH 5.0	WHDH 5.3	WHDH 5.3
WCOP 3.3	WCOP 3.0	WCOP 3.3	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.3	WCOP 3.5	WCOP 3.3	WCOP 3.5	WCOP 3.8	WCOP 3.8				
WBZ 2.5	WBZ 2.8	WBZ 2.5	WEEI 2.8	WEEI 2.5	WEEI 2.3	WEEI 2.5	WBZ 3.0	WBZ 3.0	WEEI 2.5	WBZ 2.5	WEEI 2.5	WEEI 2.5	WEEI 2.5	WEEI 2.8	WEEI 2.5	WEEI 2.5
WEEI 2.3	WEEI 2.3	WBZ 2.5	WBZ 2.3	WBZ 2.0	WBZ 1.8	WBZ 1.8	WEEI 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.3	WEEI 2.5	WBZ 2.0	WBZ 2.0	WBZ 2.3	WBZ 2.3	WBZ 2.3
WNAC 1.8	WBBL 1.8	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8											
WBBL 1.5																
WVDA 1.3	WVDA 1.3	WBBL 1.3														
WBBL 1.0	WBBL 1.5															
8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM			
	WHDH 5.5	WHDH 5.8	WHDH 5.5	WHDH 6.0	WHDH 6.0	WHDH 6.3	WHDH 6.5	WHDH 5.5	WHDH 5.8	WHDH 4.8	WHDH 4.3	WHDH 4.3	WHDH 4.6	WHD		

WHDH AUDIENCE COMPOSITION

For the first time, we have determined the actual number of men, women, teens, and children listening to *each radio station*.

From the listenership data obtained in the total area survey, audience composition was tabulated for seven stations. This was done by half hour periods for the Monday-Friday average, and by hours for Saturday and Sunday. The data are reported as the total number of men, women, teenagers, and children listening. This is the

combined in-home and out-of-home audience. Men and women are 18 years of age and older. Teenagers are 12 to 17 years of age. Children are 11 years of age and younger.

These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WCOP, WEEI and WNAC. (Data on WORL and WVDA on request)

Monday through Friday by half hours

6:00 AM						10:30 AM						3:00 PM						7:30 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	25.3	10.5	6.0	10.5	6.7	Men	23.4	9.1	12.8	20.3	7.4	Men	29.7	13.5	15.1	19.6	8.3	Men	43.1	23.2	23.2	34.1	
Women	26.3	10.5	6.0	9.7	6.7	Women	57.5	23.9	36.5	50.2	20.1	Women	55.9	28.2	35.8	41.3	16.8	Women	48.4	24.5	27.1	36	
Teens	1.4	—	7	—	.7	Teens	5.7	2.9	4.6	3.0	1.4	Teens	9.4	5.1	8.9	5.2	2.2	Teens	9.3	7.1	10.2	4	
Child.	.7	—	.7	—	—	Child.	6.4	2.3	3.6	5.4	2.2	Child.	5.1	2.9	2.8	5.2	1.6	Child.	2.3	1.6	1.4	1.	
TOTAL	53.7	21.0	13.4	20.2	14.1	TOTAL	93.0	38.2	57.5	78.9	31.1	TOTAL	100.1	49.7	62.6	71.3	28.9	TOTAL	103.1	56.4	61.9	76.4	
6:10 AM						11:00 AM						3:30 PM						8:00 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	42.0	20.2	12.0	18.6	10.5	Men	22.9	9.1	10.5	19.2	7.6	Men	33.4	14.8	15.7	18.0	10.5	Men	45.5	25.5	21.6	29.1	
Women	40.9	21.1	12.7	18.1	11.1	Women	60.9	27.6	38.7	54.6	25.4	Women	55.8	26.4	33.8	41.0	20.2	Women	43.2	24.1	22.5	28.3	
Teens	2.8	8	1.4	.8	.8	Teens	4.3	3.1	5.3	3.7	1.5	Teens	10.1	5.3	9.7	4.5	2.9	Teens	9.8	6.2	7.7	4.7	
Child.	.6	—	.7	—	—	Child.	5.0	2.2	4.3	5.0	2.3	Child.	3.6	3.2	2.8	5.0	2.4	Child.	1.2	1.0	1.3	8	
TOTAL	86.3	42.1	26.8	37.5	23.2	TOTAL	93.1	42.0	58.8	82.5	36.8	TOTAL	102.9	49.7	62.0	68.5	36.0	TOTAL	99.7	56.8	53.1	63.3	
7:00 AM						11:30 AM						4:00 PM						8:30 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	56.4	42.6	20.9	30.5	21.8	Men	24.2	9.1	11.1	16.0	5.2	Men	38.0	21.6	20.0	19.2	11.9	Men	49.6	23.0	21.4	30	
Women	56.4	42.0	21.8	33.4	21.8	Women	62.2	26.1	38.0	50.2	22.5	Women	55.9	33.5	36.0	36.0	19.3	Women	42.4	23.7	23.7	28.1	
Teens	7.3	2.7	3.7	3.0	2.1	Teens	5.9	3.1	4.6	4.7	1.6	Teens	12.9	8.4	13.5	4.6	4.4	Teens	9.1	4.9	8.2	4.0	
Child.	3.7	1.6	1.5	2.1	2.1	Child.	4.4	2.2	4.6	4.7	2.4	Child.	2.2	1.3	3.0	1.4	.7	Child.	1.2	1.6	1.3	2	
TOTAL	123.8	88.9	47.9	69.0	47.8	TOTAL	96.7	40.5	58.3	75.6	31.7	TOTAL	109.0	64.8	72.5	61.2	36.3	TOTAL	102.3	53.2	54.6	64.2	
7:30 AM						12:00 NOON						4:30 PM						9:00 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	63.4	47.7	24.1	46.0	24.6	Men	23.2	14.8	9.9	18.8	7.5	Men	42.7	23.8	23.2	19.6	13.4	Men	45.5	22.9	21.8	29.1	
Women	64.9	48.4	24.8	43.6	26.8	Women	59.7	35.8	28.5	52.1	21.0	Women	60.6	36.4	37.2	36.5	20.2	Women	39.7	21.9	22.4	27.9	
Teens	7.1	3.7	5.2	5.4	3.2	Teens	4.9	3.1	4.6	3.8	2.2	Teens	12.4	10.7	15.0	3.6	3.7	Teens	8.1	2.9	9.0	4.7	
Child.	4.8	1.9	2.4	3.0	2.1	Child.	6.3	4.5	3.9	6.3	3.0	Child.	3.1	1.5	3.1	1.4	.8	Child.	1.2	.6	.6	.4	
TOTAL	140.2	101.7	56.5	98.0	56.7	TOTAL	94.1	58.2	46.9	81.0	33.7	TOTAL	118.8	72.4	78.5	61.1	38.1	TOTAL	94.5	48.3	53.8	62.5	
8:00 AM						12:30 PM						5:00 PM						9:30 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	52.1	39.2	25.5	44.0	25.4	Men	15.8	11.3	10.6	14.5	6.7	Men	45.8	29.7	23.0	26.7	13.3	Men	49.6	21.5	21.5	26.1	
Women	55.2	43.2	29.3	44.0	28.4	Women	38.0	32.2	27.5	44.1	20.0	Women	59.8	39.8	38.5	38.9	18.5	Women	43.4	21.5	20.9	24.1	
Teens	5.4	4.0	6.7	5.0	3.0	Teens	3.9	4.7	3.7	4.3	1.5	Teens	14.0	12.2	15.0	7.3	4.4	Teens	9.3	2.2	9.5	2.8	
Child.	3.1	3.4	3.8	4.4	2.2	Child.	5.4	3.9	3.7	4.8	2.2	Child.	3.9	2.1	2.0	2.4	1.5	Child.	1.2	.6	.6	.7	
TOTAL	115.8	89.8	65.3	97.4	59.0	TOTAL	63.1	52.1	45.5	67.7	30.4	TOTAL	123.5	83.8	78.5	75.3	37.7	TOTAL	103.5	45.8	52.5	53.7	
8:30 AM						1:00 PM						5:30 PM						10:00 PM					
WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC		WHDH	WBZ	WCOP	WEEI	WNAC	
Men	43.9	23.1	17.0	31.5	16.6	Men	22.2	9.9	11.1	12.2	8.3	Men	55.7	35.3	25.5	29.2	17.9	Men	49.6	22.9	21.5	26.1	
Women	63.8	37.2	29.3	40.9	29.7	Women	57.0	28.5	32.9	44.2	21.6	Women	65.0	41.0	37.5	34.2	22.2	Women	39.7	26.2	21.9	24.5	
Teens	5.8	2.4	5.1	2.8	3.2	Teens	3.5	2.1	4.5	2.0	1.4	Teens	16.9	15.1	16.0	8.2	5.1	Teens	7.2	3.9	7.6	3.1	
Child.	3.3	2.8	3.2	2.8	3.2	Child.	5.6	3.2	3.7	3.6	2.2	Child.	3.4	2.2	2.0	2.3	1.7	Child.	1.0	1.1	.9	.6	
TOTAL	116.8	65.5	54.6	78.0	52.7	TOTAL	88.3	43.7	52.2	62.0	33.5	TOTAL	141.0	93.6	81.0	83.9	46.9	TOTAL	90.7	61.4	52.0	53.6	
9:00 AM						1:30 PM						6:00 PM											

WHDH AUDIENCE COMPOSITION

Saturday by hours

WHDH	WBZ	W	OP	WEE	WNA
27.0	66	50	124	70	
28.0	6.6	60	139	50	
11		10			
9	10				
56.1	14.1	130	263	100	
TOTAL					

WHDH	WBZ	WCOP	WEE	WNA
49.1	18.7	20.1	26.0	17.3
51.7	17.3	22.9	26.6	17
3.9	0	3.7	1	
2.0	1.0	2.8	1.1	7
106.7	11.1	49.9	56.1	55.7
TOTAL				

WHDH	WBZ	WCOP	WEE	WNA
42.6	29.2	23.4	28.0	21.8
51.0	17.3	29.0	34.8	25.1
3.9	2.9	7.4	2.7	20
2.6	2.0	1.7	1.8	1.0
100.1	11.4	61.5	6.3	50.3
TOTAL				

WHDH	WBZ	WCOP	WEE	WNAC
28.3	22.7	14.3	16.9	15.8
52.6	36.6	29.0	29.5	27.3
7.2	7.7	9.5	4.7	4.6
2.6	1.0	3.0	8	1.9
90.7	68.0	55.8	52.2	49.6
TOTAL				

WHDH	WBZ	W	OP	WEE	WNA
Men	44.7	37.1	27.1	1	
Women	61.6	30.8	16.1	1	
Teens	14.3	10.1	1.1	1	
Child	3.4	1.1	2	1	
TOTAL	124.0	6	44	1.4	

WHDH	WBZ	W	OP	WEE	WNA
Men	47.8	37.1	27.1	1	
Women	66.5	30.8	16.1	1	
Teens	17.8	10.1	4.1	4	
Child	3.7	1.1	0	1	
TOTAL	135.8	31.8	10.1	1	

WHDH	WBZ	WCOP	WEE	WNA
Men	45.9	2	27.1	1
Women	70.2	1	27.1	1
Teens	14.4		4	
Child	2.7	2	1.1	10
TOTAL	133.2	6.4	6.7	6.4

WHDH	WBZ	WCOP	WEE	WNAC
Men	41.9	16.9	2.4	27.1
Women	65.8	31.8	3.3	34.1
Teens	15.6	10.1	13.4	4.7
Child	2.5	2.0	2.0	1.7
TOTAL	125.8	31	61.4	47.4

WHDH	WBZ	W	OP	WEE	WNA
Men	30.7				
Women	51.8				
Teens	11.5				
Child	3.8				
TOTAL	97.8				

WHDH	WBZ	W	OP	WEE	WNA
Men	33.2				
Women	49.8				
Teens	12.1				
Child	2.6				
TOTAL	97.7				

WHDH	WBZ	W	OP	WEE	WNA
Men	31.0				
Women	54.3				
Teens	12.3				
Child	2.6				
TOTAL	100.2				

WHDH	WBZ	WCOP	WEE	WNA
Men	42.4	1	27.1	1
Women	60.9	21	27.1	2
Teens	13.4	1	24	4
Child	3.0	1	2	9
TOTAL	119.7	32	64.2	44

WHDH	WBZ	W	OP	WEE	WNA
Men	50.8	1	2	27.1	22.0
Women	60.6	1	2	27.1	2.6
Teens	11.4	1	1	2	7
Child	3.8	1	1	2	20
TOTAL	126.6	46	11	53	44

WHDH	WBZ	WCOP	WEE	WNAC
Men	51.4	1	28.1	24
Women	56.4	24	29.1	35
Teens	11.4	1	47	20
Child	2.9	1	2	9
TOTAL	122.1	31	64.2	24

WHDH	WBZ	WCOP	WEE	WNAC
Men	55.6	24	44	42
Women	56.4	21	44	63
Teens	13.9	2	7	36
Child	3.7	1	4	13
TOTAL	129.6	50	121	42

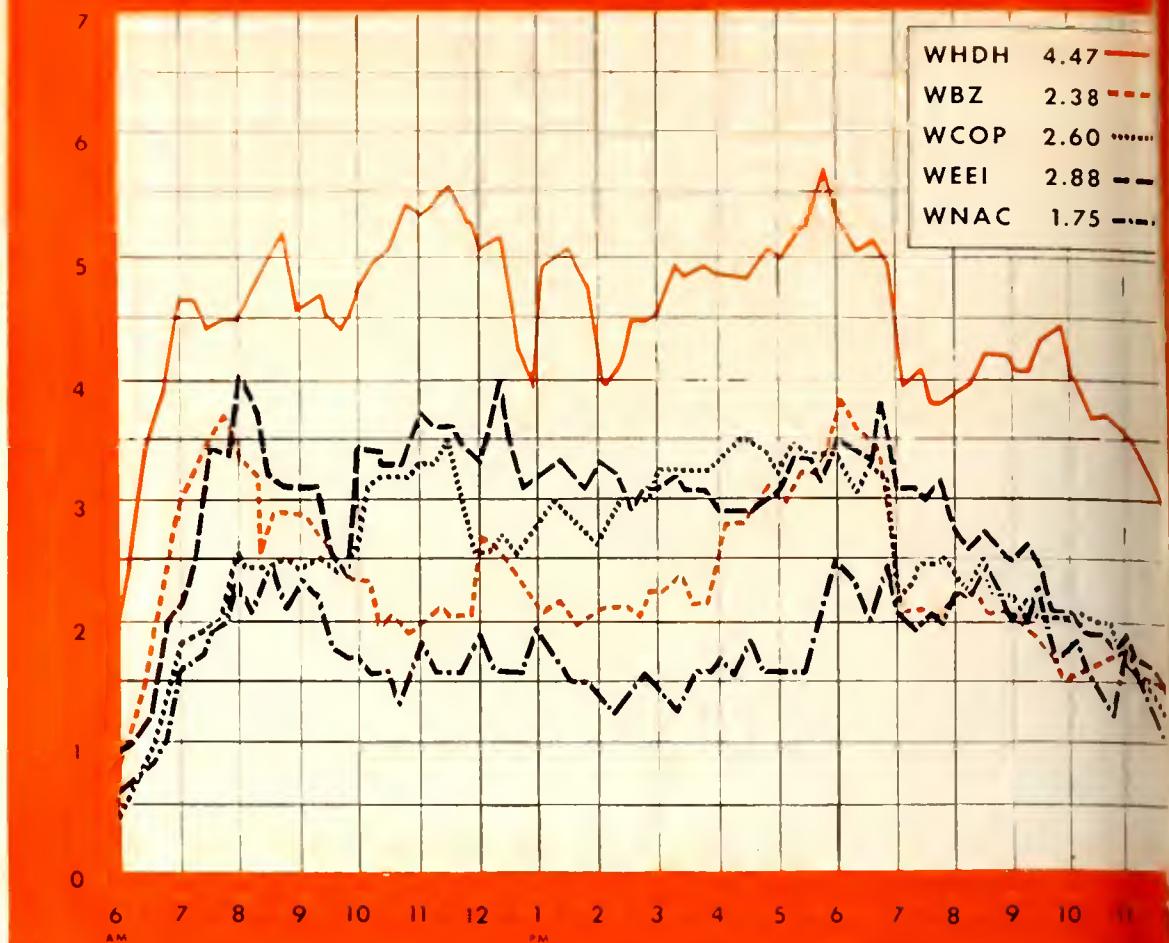
WHDH	WBZ	W	OP	WEE	WNA
Men	51.3	1	2	27.1	22
Women	51.3	24	1	27	2
Teens	9.6	1	1	2	14
Child	3.4	1	1	2	12
TOTAL	115.6	46	1	54	43

WHDH	WBZ	WCOP	WEE	WNAC
Men	34.7	22	22	4
Women	36.7	1	27	47
Teens	6.4	4	4	28
Child	2.9	1	4	4
<				

WHDH's continuing dominance is a result of its sensitivity to listener change. The plethora of "Top 40" programming on other stations gives WHDH the opportunity to stand out even more solidly. Realizing that the radio dial can become monotonous with such mechanically contrived programming, WHDH has expanded its live programming in the continuing concept that it must always maintain an individual personality and sound for the listener. At the same time, such live programming must be equal or superior to such recorded talent as might be offered competitively. Attesting to such quality is the fact that three of WHDH's featured artists record for RCA Victor and Columbia Records.

This sensitivity to the changes that occur in listening habits is the major factor for WHDH's continuing dominance over all other radio stations since the advent of television.

The graph at right reflects WHDH leadership and dominance in its 25 county coverage area.



RATING POINTS -- PROJECTED TO RADIO HOMES BASED ON 1,493,800 IN WHDH AREA

AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

RATING POINTS	RADIO HOMES	\$15	\$18	\$30	\$36	\$50	\$55
1.0	14,938	1.00	1.20	2.00	2.40	3.34	3.68
1.1	16,432	.91	1.09	1.82	2.19	3.04	3.34
1.2	17,926	.83	1.00	1.67	2.00	2.79	3.06
1.3	19,419	.77	.93	1.54	1.85	2.57	2.83
1.4	20,913	.71	.86	1.43	1.72	2.39	2.63
1.5	22,407	.67	.80	1.34	1.60	2.23	2.45
1.6	23,900	.62	.75	1.25	1.50	2.09	2.30
1.7	25,394	.59	.70	1.18	1.41	1.96	2.16
1.8	26,888	.55	.67	1.11	1.34	1.86	2.04
1.9	28,382	.52	.63	1.05	1.26	1.76	1.93
2.0	29,876	.50	.60	1.00	1.20	1.67	1.84
2.1	31,370	.47	.57	.95	1.14	1.58	1.75
2.2	32,864	.45	.55	.91	1.09	1.52	1.67
2.3	34,357	.43	.52	.87	1.04	1.45	1.60
2.4	35,851	.41	.50	.83	1.00	1.39	1.53
2.5	37,345	.40	.48	.80	.96	1.34	1.47
2.6	38,839	.38	.46	.77	.92	1.29	1.41
2.7	40,333	.37	.44	.74	.89	1.24	1.36
2.8	41,826	.35	.43	.71	.86	1.19	1.31
2.9	43,320	.34	.41	.69	.83	1.15	1.26
3.0	44,814	.33	.40	.67	.80	1.11	1.22
3.1	46,308	.32	.38	.64	.77	1.08	1.18
3.2	47,802	.31	.37	.62	.75	1.04	1.15
3.3	49,296	.30	.36	.60	.72	1.01	1.11
3.4	50,789	.29	.35	.59	.70	.98	1.08
3.5	52,283	.28	.34	.57	.68	.95	1.05
3.6	53,776	.28	.33	.56	.67	.93	1.02
3.7	55,271	.27	.32	.54	.65	.90	.99
3.8	56,764	.26	.31	.52	.63	.88	.96
3.9	58,258	.25	.30	.51	.61	.85	.94
4.0	59,752	.25	.30	.50	.60	.83	.92
4.1	61,246	.24	.29	.49	.58	.81	.89
4.2	62,740	.23	.28	.47	.57	.79	.87

RATING POINTS	RADIO HOMES	\$15	\$18	\$30	\$36	\$50	\$55
4.3	64,233	.23	.28	.46	.56	.77	.85
4.4	65,728	.22	.27	.45	.54	.76	.83
4.5	67,221	.22	.26	.44	.53	.74	.81
4.6	68,714	.21	.26	.43	.52	.72	.80
4.7	70,209	.21	.25	.42	.51	.71	.78
4.8	71,702	.20	.25	.41	.50	.69	.76
4.9	73,196	.20	.24	.40	.49	.68	.75
5.0	74,690	.20	.24	.40	.48	.67	.73
5.1	76,182	.19	.23	.39	.47	.65	.72
5.2	77,678	.19	.23	.38	.46	.64	.70
5.3	79,171	.18	.22	.37	.45	.63	.69
5.4	80,666	.18	.22	.37	.44	.62	.68
5.5	82,159	.18	.22	.36	.44	.60	.66
5.6	83,652	.17	.21	.35	.43	.59	.65
5.7	85,146	.17	.21	.35	.42	.58	.64
5.8	86,640	.17	.20	.34	.41	.57	.63
5.9	88,134	.17	.20	.34	.40	.56	.62
6.0	89,628	.16	.20	.33	.40	.55	.61
6.1	91,122	.16	.19	.32	.39	.54	.60
6.2	92,616	.16	.19	.32	.39	.54	.59
6.3	94,110	.15	.19	.32	.38	.53	.58
6.4	95,604	.15	.18	.31	.37	.52	.57
6.5	97,097	.15	.18	.30	.37	.51	.56
6.6	98,592	.15	.18	.30	.36	.50	.55
6.7	100,084	.14	.17	.29	.35	.49	.54
6.8	101,578	.14	.17	.29	.35	.49	.54
6.9	103,072	.14	.17	.29	.34	.48	.53
7.0	104,566	.14	.17	.28	.34	.47	.52
7.1	106,060	.14	.16	.28	.33	.47	.51
7.2	107,552	.14	.16	.28	.33	.46	.51
7.3	109,047	.13	.16	.27	.33	.45	.50
7.4	110,542	.13	.16	.27	.32	.45	.49

WHDH
50,000 WATTS • BOSTON • 850 KC

OWNED AND
OPERATED BY
BOSTON
HERALD-TRAVELER
CORP.
REPRESENTED
NATIONALLY BY
JOHN BLAIR
AND COMPANY



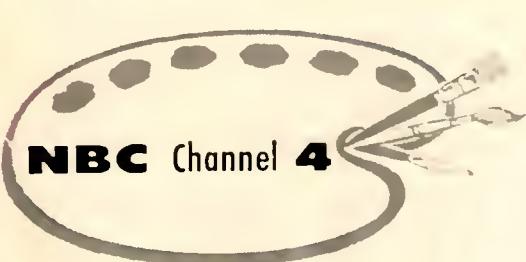


**YOU
COVER
MORE
WITH
WKY-TV.
TOO!**

Nielsen proves:

**WKY-TV COVERS 66 COUNTIES
TO THE OTHER OKLAHOMA CITY
TV STATION'S 46!**

(source NCS #2)



NBC Channel 4

WKY-TV

The nation's first color TV station

OKLAHOMA CITY

The **WKY** Television System, Inc.

WKY
OKLAHOMA CITY

WSFA-TV
MONTGOMERY

WTVT
TAMPA

Represented by the Katz Agency

WE LIVE IN A
TOWN OF 12,754



Small town stuff, you say? *Home* town stuff, we say! Yes, Hometown and Rural America families like this represent one of the most valuable sections of economic America! They, together with millions and millions of their counterparts make up the vast audience that Keystone Broadcasting System covers like a blanket.

Simple multiplication of *this* hometown brings into focus the importance of these Keystone markets to *your* advertising and *your* product. No longer can this facet of the great national marketplace be ignored—it represents too much profit potential!

Like this family, Hometown and Rural America buys the products they hear about through the 939 Keystone stations . . . an audience of 90 million listeners!



Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
527 Madison Ave.
Eldorado 5-3720

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUter 1-7440

• **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

TV BASICS / JUNE

The eighth Tv Basics section completes the second series of data on how competing clients compare in network show ratings. Industry categories in this issue cover food and grocery products, gasoline and oil, cleansers and polishes, laundry products, household appliances, general household products and tobacco. Tv Basics also contains the regular, up-to-date material on network sponsors, agencies, costs and schedules as shown in the Comparagraph. The Spot Basics sections presents a special TvB cost calculator for buying I.D.'s on a 13-week schedule. Costs are shown for various groups of markets, various frequencies and various times of the day. Also in Spot Basics is a chart on Daylight Saving changes in 100 markets.

- 1 *Program profile provides costs, sponsored hours data . . . see below*
- 2 *Index of network tv sponsors has show ratings . . . page 56*
- 3 *Comparagraph gives day-by-day chart of all net shows . . . page 60*
- 4 *Alphabetical index of all shows includes cost data . . . page 62*
- 5 *Spot tv basics features cost calculator on I.D.'s . . . page 65*

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF SPONSORED PROGRAMMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
\$59,833	12	\$33,382	17	\$36,534	15	\$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
\$39,607	7	\$30,155	16	\$25,835	12	\$10,429*	7

*Per week of five quarter-hour shows; other programs are once-weekly and are all nighttime shows.

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC†	4.00	25.0	75.0
CBS†	32.00	95.3	4.7
NBC	22.25	88.8	11.2

Nighttime

Network	Sponsored hours	% live	% film
ABC†	19.75	41.8	58.2
CBS	25.25	52.7	47.3
NBC	22.00	63.6	36.4

*For week of 2-8 June †Excluding participation shows

2. HOW COMPETING CLIENTS COMPARE

Second series of ratings by major clients and brands is completed here

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular *Tv Basics* feature runs in two parts. Data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus weighted Pulse multi-market ratings. Industry categories here include food and grocery products, laundry products and tobacco. The next list will appear in 5 July *Tv Basics*

Industries covered here include food, grocery, laundry, tobacco products

Food and Grocery Products

American Dairy Assn.	
Disneyland; ABC; W-N; cottage cheese	25.9
American Home Products	
Arthur Godfrey Time; CBS; W-N; Chef Boy-Ar-Dee food products	21.2
Love of Life; CBS; M,F-D; Chef Boy-Ar-Dee food products	8.9
Armour & Co.	
It Could Be You; NBC; W-D; Star canned meats	5.5
Matinee Theatre; NBC; W-D; Star canned meats	8.4
Mickey Mouse Club; ABC; Tu,W-D; Dash dog food, Star meat products	19.3
Best Foods	
Galen Drake; ABC; Sa-N; Nucoa margarine, Skippy peanut butter	4.3
Garry Moore; CBS; Tu-D; Hellmanns Mayonnaise	9.1
Our Miss Brooks; CBS; Tu-D; Hellmanns & Old Homestead French Dressings, Hellmanns Mayonnaise, Nucoa Margarine	8.2
You Asked For It; ABC; Su-N; Nucoa margarine, Skippy peanut butter	9.4
Borden Co.	
Fury; NBC; Sa-D; dairy products	12.3
Queen For A Day; NBC; W,F-D; cheeses, processed milk products	11.7
California Packing Corp.	
Home; NBC; Th-D; Del Monte stewed tomatoes	3.7
Campbell Soup Co.	
House Party; CBS; M-D; Franco-American food products, frozen soups	10.1
Lassie; CBS; Su-N; canned soups, V-8 vegetable juice	24.7
Garry Moore; CBS; M-D; Franco-American food products	9.1
On Trial; NBC; F-N; canned soups	20.4
Carnation Co.	
Burns & Allen; CBS; M-N; Friskies dog food, processed milk products	30.6
Continental Baking Co.	
Howdy Doody; NBC; Sa-D; baked goods	8.4
Corn Products Refining Co.	
It Could Be You; W,F-D; Mazola oil, Niagara starch	5.5
Matinee Theatre; NBC; F-D; Mazola oil, Niagara starch	8.4
Queen For A Day; NBC; F-D; Karo syrups, Niagara starch	11.7
Derby Foods	
Disneyland; ABC; W-N; Peter Pan peanut butter	25.9
General Foods	
Bengal Lancers; NBC; Su-N; Jell-O, Minute rice	10.1
December Bride; CBS; M-N; Gaines dog food, Maxwell House instant coffee, Swans Down baking mixes	28.2
Fury; NBC; Sa-D; Post dry cereals	12.3
Arthur Godfrey Show; CBS; Th-D; Bakers Angel Flake coconut	9.9

1 Love Lucy ; CBS; M-N; Sanka instant coffee	37.7	Garry Moore Show ; CBS; M,W,F-D; Good Luck margarine	9.1
Mighty Mouse; CBS; Sa-D; Post dry cereals	15.5	Video Theatre; NBC; Th-N; Imperial margarine	18.0
Roy Rogers; NBC; Su-N; Bakers instant chocolate mix, Gaines dog food, Maxwell House regular coffee, Post dry cereals	13.9	C. H. Musselman Co.	
West Point Story; CBS; F-N; Maxwell House regular coffee, Post dry cereals	20.7	Home; NBC; Tu,Th-D; applesauce	3.7
Zane Grey; CBS; F-N; Maxwell House instant coffee	21.8	National Biscuit Co.	
General Mills		Rin Tin Tin; ABC; F-N; Nabisco dry cereals	18.6
Bob Crosby; CBS; W,F-D; Betty Crocker baking mixes, Bisquick	8.7	National Dairy Products	
Giant Step; CBS; W-N; Betty Crocker baking mixes, dry cereals, Gold Medal flour	10.3	Comedy Time; NBC; Th-D; Kraft caramels, mayonnaise	7.1
Lone Ranger; ABC; Thu-N; Betty Crocker baking mixes and dry cereals, other dry cereals	15.5	Kraft Theatre; NBC; W-N; Kraft cheeses, marshmallows, mayonnaise	21.6
Lone Ranger; CBS; Sa-D; Betty Crocker, dry cereals, other dry cereals	11.8	Matinee Theatre; NBC; Th-D; Kraft jellies & preserves, salad dressings & spreads	8.4
Mickey Mouse Club; ABC; T,W,Th,F-D; dry cereals	19.3	Modern Romances; NBC; Th-D; Kraft marshmallows, mayonnaise, Parkay margarine	8.7
Texas Rangers; CBS; Sa-D; dry cereals	13.5	Tic Tac Dough; NBC; Th-D; Kraft cheeses, jellies & preserves	5.6
Valiant Lady; CBS; W,F-D; Betty Crocker baking mixes, Gold Medal flour	8.7	Nestle Co.	
Wyatt Earp; ABC; Tu-N; dry cereals	25.2	Blondie; NBC; F-N; Nescafe instant coffee	19.5
Gerber Products		Lone Ranger; CBS; Sa-D; chocolate	11.8
Bob Crosby; CBS; W-D; baby foods, strained apple and orange juices	8.7	Garry Moore; CBS; Th-D; Eveready cocoa	9.1
Our Miss Brooks; CBS; W-D; baby cereal quads, strained apple and orange juices	8.2	Oh Susanna; CBS; Sa-N; Nescafe instant coffee	20.0
Gordon Baking Co.		Our Miss Brooks; CBS; Th-D; Eveready cocoa	8.2
Kukla, Fran & Ollie; ABC; M,F-N; Silver Cup bread	6.6	Valiant Lady; CBS; Th-D; Eveready cocoa	8.7
Hansen Laboratory		Pillsbury Mills	
Captain Kangaroo; CBS; W,F-D; Junket desserts	9.9	Arthur Godfrey Show; CBS; Tu,Th-D; baking mixes, Best flour, chilled rolls & biscuits, pancake mixes	9.9
Hartz Mountain Products		Arthur Godfrey Time; CBS; W-N; baking mixes, chilled rolls & biscuits, pancake mixes	21.2
Captain Kangaroo; CBS; S-D; bird food	12.0	House Party; CBS; Tu,Th-D; baking mixes, Best flour, chilled rolls & biscuits	10.1
Circus Time; ABC; Th-N; bird food	8.2	Mickey Mouse Club; ABC; Th-D; baking mixes	19.3
H. J. Heinz		Procter & Gamble	
Captain Gallant; NBC; Sa-D; ketchup, pickles	8.2	Brighter Day; CBS; M,Tu,Th-D; Crisco shortening	7.0
Kellogg Co.		Jane Wyman; NBC; Tu-N; Crisco	24.0
House Party; CBS; Tu,Th-D; dry cereals, Gro-Pup dog food	10.1	Quaker Oats Co.	
Arthur Godfrey Show; CBS; Tu,Th-D; dry cereals	9.9	Caesars's Hour; NBC; Sa-N; Aunt Jemima mixes, Puss-n Boots cat food	24.1
Name That Tune; CBS; Tu-N; dry cereals	19.1	News; NBC; Tu-N; Aunt Jemima mixes, Ken-L dog foods, Puss-n Boots cat food	10.3
Wild Bill Hickok; CBS; Su-D; dry cereals	9.7	Sgt. Preston; CBS; Th-N; dry cereals, hot cereals, Ken-L dog foods	15.3
Kimberly-Clark		Ralston-Purina Co.	
Danny Thomas Show; ABC; Th-N; Delsey tissue	11.9	Big Story; NBC; F-N; Purina dog chow	22.9
Perry Como Show; NBC; Sa-N; Kleenex paper products	35.3	Bold Journey; ABC; Th-N; dry cereals, Ry-Krisp	7.9
Lever Bros.			
House Party; CBS; W,F-D; Good Luck margarine	10.1		

Data above and on page 58 are based on Broadcast Advertisers Reports for the week ending 5 April. More detailed data, such as length and placement of commercials, can be found in BAR reports themselves. Not included here are buys in participation shows, such as NBC's "Today." Ratings are based on a Pulse 23-market weighted average material for the

week ending 7 April. All ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see *Compass* paragraph itself.



- - - *In Puerto Rico*
Spanish is the language

So Spanish-speaking Pulse interviewers ring doorbells there 
same as in similar foreign-language areas in U. S. No other method works!

2. HOW COMPETING CLIENTS COMPARE

continued . . .

Scott Paper Co.	
Father Knows Best; NBC; W-N; Scotties, Scottowels	21.8
Arthur Godfrey Show; CBS; Th-D; Scotkins, Scotties	9.9
Standard Brands	
Arthur Godfrey Show; CBS; M-D; Blue Bonnet margarine, Hunt Club dog food, Royal desserts & pie fillings, Royal nuts	9.9
House Party; CBS; M-D; Chase & Sanborn instant coffee, Tender Leaf tea	10.1
Tennessee Ernie; NBC; Tu-D; Blue Bonnet margarine, Chase & Sanborn instant coffee, Royal Desserts & pie fillings, Tender Leaf tea	5.8
Valiant Lady; CBS; M-D; Blue Bonnet margarine, Chase & Sanborn instant coffee	8.7
Sterling Drug	
Detectives Diary; NBC; Sa-D; ironized yeast	8.7
Modern Romances; NBC; F-D; ironized yeast	8.7
Sunkist Growers	
Queen For A Day; NBC; Th-D; citrus fruits	11.7
Swift & Company	
Bob Crosby; CBS; Th-D; Pard dog food, Premium frozen meats and meat products	8.7
Disneyland; ABC; W-N; Premium frozen meats & meat products	25.9
House Party; CBS; F-D; canned meats, Premium frozen meats & meat products	10.1
Lone Ranger; ABC; Th-N; Premium meat products	15.5
Garry Moore; CBS; Th,F-D; baby foods, Pard dog food, premium meats products	9.1
Van Camp Seafood Co.	
Queen For A Day; NBC; Tu-D; Chicken of the Sea Tuna	11.7
Weleh Grape Juice Co.	
It Could Be You; NBC; Th-D; grape products	5.5
Wesson Oil & Snowdrift Sales	
Comedy Time; NBC; M-D; Wesson oil	7.1
Bob Crosby; CBS; Tu-D; Wesson oil	8.7
Matinee Theatre; NBC; M-D; Wesson oil	8.4
Valiant Lady; CBS; Tu-D; Wesson oil	8.7

Gasoline, Oil, Etc.

American Home Products	
It Could Be You; NBC; M-D; Freezone	5.5
Love Of Life; CBS; M-D; Freezone	8.9
Queen For A Day; NBC; M-D; Freezone	11.7
Secret Storm; CBS; Tu-D; Freezone	7.0
American Oil	
Person To Person; CBS; F-N; Amoco gasoline and oil	28.7
Gulf Oil	
Life Of Riley; NBC; F-N; gasoline and motor oil	22.7

Cleansers, Polishers

American Home Products	
Douglas Edwards; CBS; M-N; Aerowax	11.9
It Could Be You; NBC; M-D; Aerowax	5.5
Love Of Life; CBS; Tu,W,Th,F-D; Aerowax, Easy Off oven cleaner	8.9
Queen For A Day; NBC; M-D; Aerowax, Easy Off Oven Cleaner	11.7
Secret Storm; CBS; M,F-D; Aerowax, Easy Off Oven Cleaner	7.0
Beacon Co.	
Masquerade Party; NBC; W-N; floor wax	12.0
Best Foods	
Bob Crosby; CBS; Tu-D; Shinola shoe polish	8.7
Garry Moore; CBS; Tu-D; Shinola shoe polish	9.1
Brillo Manufacturing Co.	
It Could Be You; NBC; Th,F-D; scouring pads	5.5
Matinee Theatre; NBC; Th-D; scouring pads	8.4

Colgate-Palmolive Co.	
Big Payoff; CBS; W,Th-D; Ajax cleanser	8.7
Mr. Adams & Eve; CBS; F-N; Ajax cleanser	22.2
Strike It Rich; CBS; Tu,W-D; Ajax cleanser	8.2

Drackett Co.	
Queen For A Day; NBC; F-D; Windex glass cleaner	11.7

S. C. Johnson & Son	
Robert Montgomery; NBC; M-N; waxes & polishes	19.5
Red Skelton; CBS; Tu-N; waxes & polishes	28.0

Knomaik Manufacturing Co.	
Caesar's Hour; NBC; S-N; Esquire shoe polish	24.1

Procter & Gamble	
As The World Turns; CBS; M,Tu,Th, F-D; Comet cleanser	7.0
Edge Of Night; CBS; M,F-D; Comet cleanser, Spic & Spon cleaner	7.7
Search For Tomorrow; CBS; M,Tu,W, Th-D; Spic & Spon cleaner	9.8

Simoniz Co.	
Arthur Godfrey; CBS; W-D; waxes & polishes	9.9
House Party; CBS; W-D; waxes & polishes	10.1

S O S Co.	
Bob Crosby; CBS; F-D; scouring pads	8.7
Mickey Mouse Club; ABC; W-D; scouring pads	19.3
Sterling Drug	
Detectives Diary; NBC; Sa-D; Engine cleaning fluid	—
Modern Romances; NBC; W,F-D; Engine cleaning fluid	8.7

Laundry Products

Armour & Co.	
George Gobel; NBC; Sa-N; Liquid Chiffon detergent	21.2
Danny Thomas; ABC; Th-N; Liquid Chiffon detergent	11.9

B. T. Babbitt Co.	
Today; NBC; F-D; Glim	3.9
Colgate-Palmolive Co.	

Big Payoff; CBS; M-F-D; Ad, Fab, Vel detergents & Liquid Vel	8.7
Strike It Rich; CBS; M-F-D;	8.2

Lever Bros.	
House Party; W,F-D; Lux Liquid, Rins	10.1
Garry Moore; CBS; M,W,F-D; Lux Liquid, Rins	9.1
On Trial; NBC; F-N; Rins	20.4
Video Theatre; NBC; Th-N; Lux Liquid; Rins	18.0

Procter & Gamble	
As The World Turns; CBS; M-F-D; Ivory Snow, Oxydol	7.0
Brighter Day; CBS; M-F-D; Cheer	7.0
Bob Crosby; CBS; Th-D; Ivory Flakes	8.7
Edge Of Night; CBS; M-F-D; Dreft, Tide	7.7

Guiding Light; CBS; M-F-D; Blue Dot Duz	10.0
Hey Jeannie; CBS; S-N; Dash	19.2
Lineup; CBS; F-N; Cheer	28.1
Matinee Theatre; NBC; M-F-D; Tide	8.4
Queen For A Day; NBC; M-F-D; Dash, Ivory Snow	11.7

Search For Tomorrow; CBS; M,Tu, W,F-D; Joy	9.8
Phil Silvers; CBS; Tu-N; Joy	28.5
Tic Tac Dough; NBC; M-F-D; Dreft	5.6
Loretta Young; NBC; Su-N; Tide	23.8

Purex Corp.	
Big Surprise; NBC; Tu-N; Beads-O-Bleach	15.2

A. E. Staley Manufacturing Co.	
Garry Moore; CBS; F-D; Sta-Flo, Sta-Puf	9.1

Appliances

Bissell Carpet Sweeper Co.	
Matinee Theatre; NBC; W-D; carpet sweeper	8.4

Hoover Co.	
Garry Moore; CBS; Tu-D; vacuum cleaners	9.1
S. C. Johnson & Son	

Robert Montgomery; NBC; M-N; Polisher-Scrubber	19.5
--	------

Radio Corp. of America	
Producers' Showcase; NBC; M-N; major & small appliances	17.4

Sylvania Electric Products	
The Buccaneers; CBS; Sa-N; tubes, major appliances	15.7

Westinghouse Corp.	
Studio One; CBS; M-N; major & small appliances	21.4

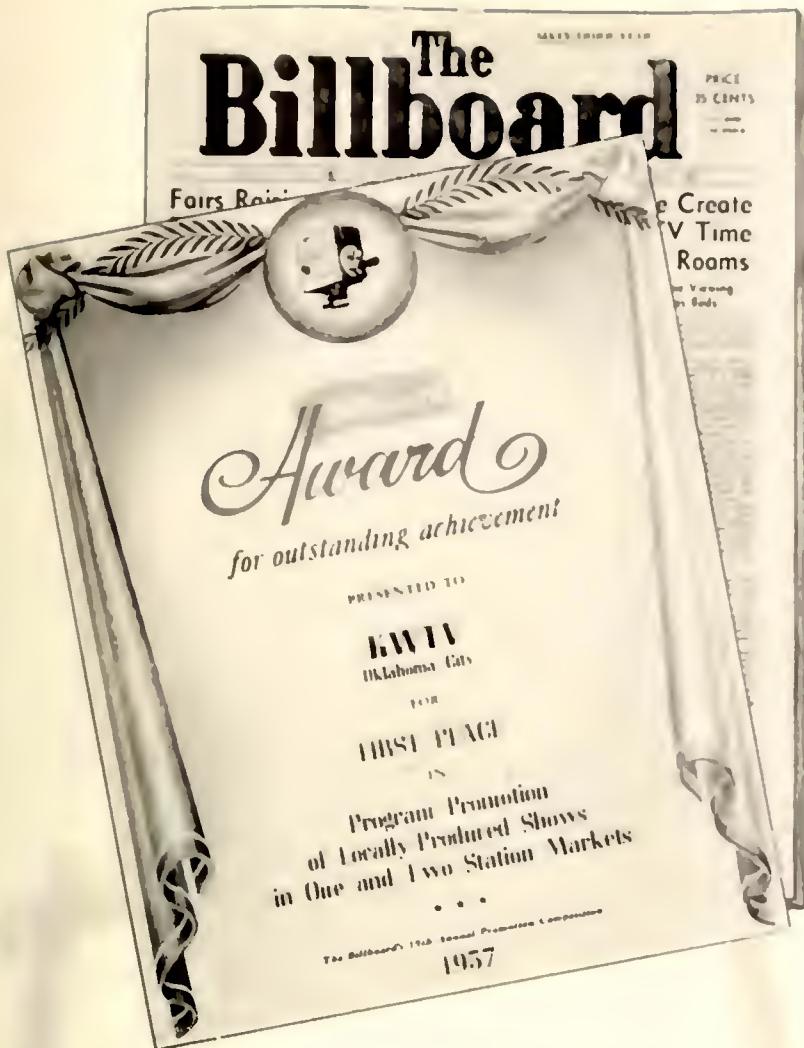
Whirlpool-Seeger Corp.	
Matinee Theatre; NBC; M,W,F-D; RCA Whirlpool major appliances	8.4

Producers' Showcase	
Producers' Showcase; NBC; M-N; RCA Whirlpool major appliances	17.4

Household, General

Aluminum Co. of America	
Alcoa Hour; NBC; Su-N; Alcoa wrap, aluminum products	—

American Home Products	</td



In BILLBOARD'S 19th Annual Promotion Competition, a distinguished board of advertisers and advertising agency judges selected KWTW, Oklahoma City, as BEST-IN-THE-NATION for promotion of locally-produced programs in markets of one and two stations.

KWTW was the only Oklahoma station whose promotion was honored with an award.

KWTW's award-winning promotion was a public service project which sent newsman Bruce Palmer to 92 European installations to interview Oklahomans in the Armed Forces. He made 13 programs out of the footage. Before each program relatives and local papers were notified.



"Many a Heart is Happy," the story of Bruce Palmer Reports from Europe is available on request.

In Oklahoma . . .

KWTW

Your Best Buy for Better Promotion!

"Bruce Palmer Reports from Europe" was a tremendous undertaking, but we'd do it all over again for the satisfaction and happiness it brought to thousands of Oklahomans.

The publicizing of "Bruce Palmer Reports from Europe" was just one of many projects undertaken by KWTW's full-time promotion department. Be sure you're getting "promotion proved" service for your clients and their products—choose KWTW . . . Oklahoma City.



EDGAR T. BELL—Executive Vice President
FRED L. VANCE—Sales Manager
MONTEZ TJAIDEN—Promotion Director

Represented nationally by AVERY-KNODEL

SUNDAY			MONDAY			TUESDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust		Garry Moore Campbell Soup Lever Bros alt Bird & Son	Home partie 10-11		Garry Moore Hootie Best Foods (last 6/25)	Home partie
10:15								
10:30		Look Up & Live sust		Arthur Godfrey Stand Brands Stand Brands	Home		Arthur Godfrey Mutual of Omaha Norwich	Home
10:45		UN In Action sust		Bristol-Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust
11:00								
11:15		Camera Three sust		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust
11:30								
11:45		Let's Take Trip sust		Valiant Lady Stand Brands	Tic Tac Dough P&G alt Church & Dwight		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Stand Brands P&G
12N				Love of Life Amer Home Prod	Tonl alt P&G			
12:15		Wild Bill Hickok Kellogg		Search for Tomorrow P&G	It Could Be You sust Amer Home Prod alt P&G		Search for Tomorrow P&G	It Could Be You sust
12:30				Guiding Light P&G			Guiding Light P&G	Alberto Culver alt P&G
12:45								
1:00		Heckle & Jeckle sust		News (1-1:10) sust	Close-Up co-op		News (1-1:10) sust	Close-Up co-op
1:15				Stand Up & Be Counted sust			Stand Up & Be Counted sust	
1:30		No net service	Frontiers of Faith sust (last 6/16) Effective 6/23 No net service		As the World Turns P&G	Club 60 co-op	As the World Turns P&G	Club 60 co-op
1:45								
2:00		No net service	No net service		Our Miss Brooks sust	Club 60	Our Miss Brooks Best Foods alt sust	Club 60
2:15								
2:30		No net service	Mr. Wizard sust (last 6/16) Effective 6/23 No net service		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie Sust/Br & Wmsn alt Toni (last 6/24) Bride & Groom (7/1 start), sp tba	Art Linkletter Kellogg Pillsb (1st 6/4)	Tenn Ernie (last 6/25) Stand Brands Bride & Groom (7/2 start) sp tba
2:45								
3:00		No net service	Youth W T Know sust alt Am Forum sust (last 6/16) Effective 6/23 No net service	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate
3:15								Matinee (3-4) partie
3:30		No net service	Zoo Parade sust (last 6/16) Mr. Wizard sust (6/23 starts)	Afternoon Film Festival	Bob Crosby sust Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods
3:45								Matinee
4:00	College News Conference (last 6/16)	Face The Nation sust	W W World Gen. Slot. (6/9, 4-5:30) Youth W T Know alt Amer Forum sust (6/23 start)	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod
4:15								
4:30	No net service	World News Round Up sust	Project 20 (4-5, 6/16) sust Zoo Parade (6/23 start) sust	No net service	Edge of Night P&G	Modern Romances Sterling Drug	No net service	Edge of Night P&G
4:45								
5:00	College News Conference (6/23 start) sust	Odyssey sust (5-6) (last 6/16)	Topper (6/16) alt wks, 5-5:30) Frontiers of Faith (6/23 start) sust	Mickey Mouse Club co-op co-op		Comedy Time Wesson Oil (last 6/3) 09-09	Mickey Mouse Club co-op co-op	Comedy Time sust
5:15								
5:30	Open Hearing sust (6/16 only, 5-6)	Odyssey sust	Outlook sust	Coca Cola Miles alt Minn Mining			B. F. Goodrich (last 6/4) Carnation (6/11)	Mickey Mouse Club co-op co-op
5:45								

HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and following pages (62, 63) includes regularly scheduled programming on the air between 8 June and 5 July (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

GRAPH

8 JUNE - 5 JULY

TUESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Mrs	Home partie		Garry Moore Nestle alt sust Swift alt 1 alt Toni	Home partie		Garry Moore Pitts Plate Glass alt sust Swift	Home partie		Capt Kangaroo alt Lever	Howdy Doody Continental Baking alt Weets Co
Grey Williams	Home		Arthur Godfrey Gen Foods Scott Paper	Home		Johnson & Johnson alt Col. Packing Lever	Home		Mighty Mouse Gen Foods alt Lever	Gumby sust
Price Is Right	Price Is Right sust		Kellogg (1st 20) P&G (last 5 21) Florida Citrus (start 6 28)	Price Is Right sust		Yardley alt Pitts Plate Glass Saley alt SOS	Price Is Right Lever sust		Susan's Show alt	Fury Gen Foods alt Borden
Truth or Consequences	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust Lever		It's A Hit	Capt. Gallant Heinz
Tic Tac Dough	Tic Tac Dough sust P&G		Toni alt Nestle	Tic Tac Dough Kraft		Tonit Lady 1st 8/11 alt 1 11 Love of Life Amer Home Prod	Tic Tac Dough sust P&G		Big Top sust	True Story Sterling Drug
It Could Be You	It Could Be You Armour alt sust Brown & Wilson alt Corn Prod		Love of Life Amer Home Prod	Minnesota Mining alt P&G		Search for Tomorrow P&G	It Could Be You Amer Home Prod alt sust		Big Top	Detective Diary Sterling Drug
Close-Up	Close-Up co-op		Search for Tomorrow P&G	It Could Be You sust		Search for Tomorrow P&G	Guiding Light P&G		Lone Ranger Gen Mills alt Nestle	No net service
Club 60	Club 60 co-op		Guiding Light P&G	Welch alt Brillo		News (1-1:10) sust	Close-Up co-op		No net service	Dizzy Dean sust (1:45 1 55)
Club 60	Club 60		News (1-1:10) sust	Close-Up co-op		Stand Up & Be Counted sust	Stand Up & Be Counted sust		Club 60	No net service
Club 60	Club 60		Stand Up & Be Counted sust							
Tenn Ernie	Tenn Ernie (last 6 26)		Our Miss Brooks sust Nestle alt sust	Club 60		Our Miss Brooks sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week (1 15-4 30) Falstaff Brewing	No net service
Art Linkletter	Art Linkletter Kellogg Pillsbury		Tenn Ernie (last 6 27) sust Miles	Bride & Groom (7 start), sp tba		Art Linkletter Lever Bros Swift	Tenn Ernie (last 6 28 start) Bride & Groom (7 5 start) sponspor tba		Baseball (con't) Amer Safety Razor Philip Morris	Major League Baseball (2 30-con't) R. J. Reynolds Co. spon
Matinee	Matinee (3-4) partie		Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Baseball	1/4 co op
Matinee	Matinee		Bob Crosby Swift (last 5 16) alt Toni P&G (last 6 27)	Matinee		Bob Crosby Swift (1st 5 31) alt SOS G. Mills 1st 5 31 Swift alt sust (6 7 start)	Matinee		Baseball	
Queen for a Day	Queen for a Day Dixie Cup alt Sandura Borden alt Corn Prod		Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining Miles		Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Amer Home Prod alt Corn Prod	Baseball	
P&G	No net service		Edge of Night P&G	P&G Modern Romances Kraft		No net service	Edge of Night P&G	Modern Romances Sterling Drug alt Corn Prod	Belmont Stakes 1st 2nd 3rd	
Modern Romances	Modern Romances Corn Prod alt Sterling Drug		Mickey Mouse Club Pillsbury alt Am Par	Comedy Time Kraft Welch alt sust		Mickey Mouse Club co-op co-op	Comedy Time sust		No net service	
	Bristol-Myers Gen Foods					Gen Mills Gen Mills			Five Star Comedy Joe Lowe Corp	No net service

p.m.. Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m.. Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-

10:00 a.m.. Saturday, participating: *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m.. Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 56, 62.



3. NIGHTTIME

C O M P A R

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		The Last Word sust	Meet The Press Johna Manville alt sust							
6:15										
6:30		You Are There Prudential	Roy Rogers G Foods (last 6/2) Cowboy Theatre (6/9, 16, 23—6:30-7) (6/30 6:30-7:30)		D Edwards Brown & Wmson			No net service D Edwards Whitehall		
6:45										
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	77th Ben Lancers G Foods (last 6/23) Cowboy Theatre sust	Kukla (last 5/27) Sports Focus (6/3 start) sust John Daly News Genl Cigar	No net service D Edwards Brown & Wmson		Kukla (last 5/28) Sports Focus (6/4 start) sust John Daly News Genl Cigar	No net service D Edwards Whitehall		Kukla (last 5/28) Sports Focus (6/4 start) sust John Daly News Genl Cigar
7:15										
7:30	Hollywood Film Theatre partic (7:30-9)	Champion alt Benny (last 6/16) My Fav Husband (6/23 start) Amer Tobac	Circus Boy Reynolds Alum	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wldroot	Nat King Cole sust	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	J. Wint—Lew Howe (last 6/25) Valli Wms (7/2 st)	
7:45									News sust	
8:00	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Drackett, Greyhound, Polaroid, Pharmacraft	Wire Service Miller Brewing alt sust	Burns & Allen Carnation alt Goodrich	Sir Lancelot Amer Home alt Lever Bros (3 wks in 4)	Conflict Chesebrough- Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds (last 6/18)	A. Murray Party (last 6/25) Loretta Young (7/2 start) Purex alt Spedel	
8:15										D
8:30	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9) eff 7/14 Pharm 1/2 hr)	Voice of Firestone Firestone (last 6/10) Bold Journey (6/17 start) Ralston-Purina	Talent Scouts Lipton alt Tonl	Wells Fargo—G F Lew Howe (last 6/25) Valli & Williams (7/2) (8-9:30) Hancock	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max Factor	N Am C
9:00	Amateur Hour Pharmaceuticals (9-10)	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa	Press Conference Corn Prod	I Love Lucy (last 6/24) Whiting Girls (7/1 start) P&G alt G Foods	Twenty-One Pharmaceuticals	Broken Arrow GE (last 5/21) Assoc Products (5/28 start) alt Miles	To Tell The Truth Pharmaceuticals	Jane Wyman (last 6/25) Meet McGraw (7/2 start) P&G	Ozzie P
9:15										
9:30	Amateur Hour	Hitchcock Theatre Bristol-Myers	Tv Playhouse	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Dec Bride G Fds (last 6/24) R. Diamond Priv Detective (7/1 start) G Fds	Robt Montgomery S. C. Johnson alt Mennen (last 6/24) A. Murray Party Br-My (7/1 start)	Cavalcade Theatre DuPont (last 6/4) Telephone Time Bell (6/11 start)	Red Skelton (last 6/25) Spot Playhouse (7/2 start) Pet M alt SC John	Circle Theatre Armstrong (alt w. 9:30-10:30) (last 6/11) (6/25 tba)	Forche d
9:45										
10:00	Mike Wallace Phillip Morris	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young (last 6/30) The Web (7/7 start) P&G	Welk Top Tunes	Studio One Westinghouse (10-11)	7/1 tba	It's Polka Time co-op	\$64,000 Question Revlon	Kaiser Alum Hr Kaiser Alum (alt w. 9:30-10:30) (last 6/18) (6/25, tba)	We Vi lets Men (6-1
10:15										
10:30		What's My Line Sperry-Rand alt H. Curtiss	No net service		(eff 6/10) Studio One Summer Theatre Westinghse (10-11)				Spike Jones L&M	No net service
10:45										(1)

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Adventure Theatre: A-F		Amer Tobacco, . . . ; alt R. Hudnut, . . . (6/15 start) Drackett, Y&R (1/3 hr 6/9); Greyhound, Grey; Polaroid, D. D. Bernbach (1/3 hr 6/9, 6/23); U. S. Time, Peck (last 6/16); Pharmacraft, JWT (1/3 hr 6/23, 6/30; eff 7/14—1/2 hr)	Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&N, Knott, Mogul; Quaker Oats, NLB; Wm Oil, Fitzgerald
Steve Allen Show: V-L	\$ 63,000	Pharmaceuticals, Kletter	Cavalcade of Sports: Sp-L Marge & Gower Champion V-L&F	35,000 41,000	Gillette, Maxon Amer Tobacco, BBDO
Amateur Hour: V-L	23,000	State Farm Ins, NLB	Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Red Barber's Corner: Sp-L	3,000	Hazel Bishop, Spector	Circle Theatre: Dr-L	40,000	Armstrong Cork, BBDO (last 6/1)
Beat the Clock: Q-L	18,000	Amer Tobacco, BBDO	Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. F., Buchanan
Jack Benny: C-L&F	65,000	Amer Tobacco, SSCB; Ralston Purina, Gardner (last 6/28)	Climax: Dr-L	55,000	Chrysler, Mc-E
Big Story: Dr-L&F	33,000	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank	*Perry Como: V-L	108,000	Gold Seal, North; Kleenex, H. Noxzema, SSCB; RCA, K&E; H. Stamps, SSCB; Sunbeam, Perrin-Is (last 6/8)
Blondie: Sc-F	37,500	Ralston Purina, GBB	Conflict: Dr-F	90,000	Chesebrough-Ponds, JWT & McI
Bold Journey: A-F	8,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E	Joseph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO; Lever Bro BBDO
Jim Bowie: A-F	32,000	Gen Elect (last 5/21), Y&R; Miles, Wade; Asso Products, . . . (5/28 start)	Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Broken Arrow: A-F	31,000	Sylvania, JWT	Bob Cummings Show: Sc-F	36,000	Colgate, Brown; R. J. Reynolds, Du Pont, BBDO; General Cigar, 't
Buccaneers: A-F	24,000	Carnation, Wasey; Goodrich, BBDO	John Daly News: N-L	6,000††	Kellogg, Burnett (7/3 start) 3 tba
Burns & Allen: Sc-F	33,000		Vic Damone Show: V-L		

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

of 8 June thru 5 July. Program types are indicated as follows: (A) Advent (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety.

GRAPH

8 JUNE - 5 JULY

MONDAY		THURSDAY			FRIDAY			SATURDAY		
CS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Service										
Edwards Wilson				D Edwards Whitehall			D Edwards Brown & Wilson alt H B Ford			
Service		Kukla (last 5:30) Sports Focus (6:30 start) 11	No net service		KUKLA (last 5:30) Sports Focus 7:30 a.m. 11 John Daly News DuPont	No net service D Edwards Brown & Wilson alt H B Ford		This Is Galen Drake West Woods		
Friend a	Helen O'Connell (7:30 start) sust	John Daly News DuPont	D Edwards Whitehall	Dinah Shore Chevrolet News Sperry Rand	Rin Tin Tin Nabisco	Beat the Clock H. Bishop	Helen O'Connell 7:30 a.m. News Stiles	Famous Film Festival 7:30 a.m. Tonight at 8:30	Buccaneers	People Are Funny Tim alt H. J. Reynolds
Frey (7:30 start) tba	Masquerade Party Kremer spns 6:12, 6:26 only	Circus Time partie (last 6:27)	Bob Cummings Colgate alt R. J. Reynolds	You Bet Yr Life DeSoto alt Toni	Jim Bowie Amer. Colgate alt Chesbrough- Ponds	West Point Gen. Foods alt 7:5 alt 8	Blondie Tom alt Nestle	Introducing The United Kingdom	Jackie Gleason	Perry Como
1 alt 24) none K. Gob tba	Father Knows Best Scott Paper	Circus Time	Climax Thrasher (8:30-9:30)	Dragnet L&M alt Schick	Crossroads Thermos	Zane Grey Gen. Foods alt Ford	Life of Riley Gulf Oil 7:30 a.m. alt Lever Bros	Billy Graham St. Louis Engel alt V. T. S. 7:30 a.m. start	Two For The Money 7:30 a.m. start	Julius La Rosa H. J. Reynolds H. L. Clark H. A. & W. R. K. Gob H. L. Clark H. A. & W. R. K. Gob H. L. Clark
aire to	Kraft Theatre Kraft (9-10)	Danny Thomas Armour alt Kimberly-Clark	Climax	People's Choice Borden alt P&G	Treasure Hunt last 5:20 Key Club Playhouse (5:31 start) Mogen David	Mr. Adams & Eve Colgate alt R. J. Reynolds	Jos Cotton Show Campbell alt Lever Bros 3 wks in 1	Lawrence Welk	Gale Storm Nestle alt Helena Curtis	Galaxy of Stars 1st 7 (9:10 a.m.) Pabst Theatre (6:30 start)
Secret molds	Kraft Theatre	Bold Journey Ralston-Purina (last 6:6) Compass (6:13 start) sust	Playhouse 90 Amer. Gas alt Bristol Myers	Ford Show Ford	The Vise Sterling Drug	Schlitz Playhouse Schlitz	Big Story last 6:30 Big Moment 7:30 start Ital. The alt V. T. S.	Lawrence Welk	S.R.O. Playhouse Whitehall alt Helene Curtis	Color Carnival 10:30 a.m. 11 a.m. 10:30 a.m. 11 a.m.
el Mr feet (0-11)	This Is Your Life P&G	Telephone Time Bell (last 6:6) Focus (6:13 start)	Playhouse 90 Phillip Morris alt Bristol Myers	Lux Theatre Lever Bros (10-11)	Date With The Angels Plymouth	Line-Up P&G alt Brown & Williamson last 7:12	Chevy Show 3:30, 6:14 Cavalcade of Sports Gillette (10:30)	Ozark Jubilee Am. Chicle alt Williamson Dickie	Gunsmoke L&M alt Sperry Rand	Geo Gobel Armour alt P&G
Co-Fox Hr Ran (10-11)	No net service		Playhouse 90 sust	Lux Theatre	P. T. P. (last 6:28) Pantomime Quiz 7:30 a.m. Oil & Hamm alt Time	Red Barber St. Farm Ins		Ozark Jubilee co-op	Two For The Money 7:30 a.m. start Jimmy Dean 7:30 a.m. start	Hit Parade 7 a.m. A. L. Green 7:30 a.m. A. T. alt H. L.

PROGRAM	COST	SPONSORS AND AGENCIES
ate With the Angels: Sc-F	38,000	Plymouth, Grant
ember Bride: Sc-F	28,000	Gen Foods, B&G
sneyland: M-F	75,000	Amer. Motors, BFSD & Geyer; Amer. Dairy, Camp-Mithun; Derby, McE L&M, Mc-E; Schick, W&L
agnet: My-F	37,000	DuPont, BBDO (last 6:4)
uPont Theatre: Dr-F	37,000	P. Lorillard, L&G (6:29 start)
my Durante: C-L	18,000	Gen. Mills, DFS; P&G, Compton
yatt Earp: A-F	30,000	Whitehall, Bates; Brown & Wilson, Bates; Hazel Bishop, Spector
ug Edwards News: N-L&F	9,500††	Scott Paper, J.W.T.
ther Knows Best: Sc-F	38,000	Ford, J.W.T.
ord Show: V-L	33,000	Ford, J.W.T.
ord Theatre: Dr-F	36,000	Gen Elect, BBDO
E. Theatre: Dr-F	45,000	Gen Mills, BBDO
iani Step: Q-L (last 5/29)	23,000	P. Lorillard, L&G (last 6:22)
ckie Gleason: V-L	102,500	Lipton, Y&R; Toni, North
odfrey's Scouts: V-L	28,000	Amer. Home Prod., Y&R; Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett (last 6:26)
Arthur Godfrey Time: V-L	38,000††	Armour, FCB; Pet Milk, Gardener L&M, DFS; Sperry Rand (1 wk in 4), Y&R
orge Gobel: C-L	45,000	Bristol-Myers, Y&R
unsmoke: A-F	38,000	Johnson & Johnson, Y&R; Wildroot, BBDO
itchcock Presents: My-F	34,000	Gen Foods, Y&R; P&G, Grey
obin Hood: A-F	28,000	R. J. Reynolds, Esty
Love Lucy: Sc-F	52,000	L&M, DFS
ve Got a Secret: Q-L	24,000	Kaiser Alum, Y&R (last 6:18)
ike Jones: Mu-L	35,000	Kraft, J.W.T.
aiser Alum. Hour: Dr-L	58,000	Mogen David, Weiss (5:31 start)
Kraft Tv Theatre: Dr-L	34,000	Gordon Bkng, Ayer, & co-op
ey Club Playhouse: Dr-	9,500	
ukla, Fran & Ollie: J-L		

PROGRAM	COST	SPONSORS AND AGENCIES
Julius LaRosa: V-L	•	Gold Seal, North; SGH Stamps, SSCB, Noxzema, SSCB; Sunbeam, Perrin-Paus; RCA & Whirlpool, KGE, Kimberly Clark, FCB (6:15 start)
Lassie: A-L	34,000	Campbell Soup, BBDO
*Life of Riley: Sc-F	32,000	Gulf Oil, Y&R; (left 6:14 alt) Lever Bros, BBDO
Line-Up: My-F	31,000	Brown & Wm son, Bates, P&G, Y&R
Lone Ranger: A-F	24,000	Gen Mills, DFS, Swift, Mc-E
*Lux Video Theatre: Dr-L	43,000	Lever Bros, J.W.T.
*Masquerade Party: Q-L	22,000	Knomark, E. Mogul (6:12, 6:26)
Meet McGraw: My-A-F	33,000	P&G, Benton & Bowles (7:12 start)
Meet the Press: I-L	7,500	Johns Manville, J.W.T., alt wks open
Millionaire: Dr-F	32,000	Colgate, Bates
*Robert Montgomery: Dr-L	52,000	S. C. Johnson, NLB, Mcnenn Co, Grey (last 6:24)
Mr. Adams & Eve: Sc-F	41,000	Colgate, L&G; R. J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Purex, E. H. Weiss, Speidel, NC&K
My Favorite Husband: Sc-F	23,000	Amer Tobacco (6:23 start)
Name that Tune: Q-L	32,000	Kellogg, Burnett; Whitehall, Bates
Navy Log: Dr-F	9,500††	Amer Tobacco, SSCB, U. S. Rubber, F. D. Richards
NBC News: N-L		American Can, Compton; Miles, Wade, Sperry-Rand, Y&R, Time-Life, Y&R, 1 seg & 1 alt seg open
Ozark Jubilee: V-L	18,000	Amer Chicle, Bates, Williamson-Dickie, Evans (alt wks 10-10:30) co-op (10:30-11)
Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, J.W.T.
Pabst Mystery Theatre: My-F	15,000	Pabst Burnett (6:22 start)
Panic: Dr-F	36,000	L&M, Mc-E, Max Factor, DDB
Pantomime Quiz: Q-L		Amer Oil, J. Katz, Ham Camp-Mithun, Time-Life, Y&R (7:15 start)
People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North

**Talent and production costs are carried by A. Murray

Index *continued . . .* Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R	Danny Thomas: Sc-F	36,000	Armour, FCB; Kimberly-Clark, FCB
Person to Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R (last 6/28)	Those Whiting Girls: Sc-F		Gen Foods, Y&R; alt P&G, Gray (7/1 start)
Playhouse 90: Dr-L&F	117,000	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett	To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
Press Conference: I-L	8,500	Corn Prod, C. L. Miller	Treasure Hunt: Q-L	21,000	Mogen David, Weiss & Geller (last 5/24)
Private Secretary: Sc-F	36,000	Lever, O&G&M; Sheaffer, Seeds	*TV Playhouse: Dr-L	52,000	Alcoa, Fuller, Smith & Ross; Good-year, Y&R
Rin Tin Tin: A-F	32,000	Nabisco, K&E	20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Roy Rogers: A-F	32,000	Gen Foods, B&B	Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT	U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
77th Bengal Lancers: A-F (last 6/23)	41,000	Gen Foods, Y&R	The Vise: Dr-F	19,500	Sterling Drug, DFS
Phil Silvers Show: Sc-F	41,000	P&G, Burnett; R. J. Reynolds, Esty (last 6/18)	Voice of Firestone: Mu-L	24,000	Firestone, Sweeney & James (last 6/10)
*Sir Lancelot: A-F	24,000	Amer Home Prod, Bates; Lever Bros, SSCB	Mike Wallace: I-L	15,000	Philip Morris, Ayer
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade (eff 6/5)
*Dinah Shore: Mu-L	22,000	Chevrolet, Camp-Ewald	Lawrence Welk: Mu-L	14,500	Dodge, Grant
\$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO	Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
\$64,000 Question: Q-L	32,000	Revlon, BBDO	Wells Fargo: A-F	38,500	Amer Tob, SSCB; Gen Foods, Y&R
*Red Skelton: C-L&F	48,000	S. C. Johnson FCB; Pet Milk, Gardner (last 6/25)	West Point: Dr-F	40,000	Gen Foods, B&B (eff 7/5 alt sust)
S.R.O. Playhouse: Dr-F (5/11 start)	11,500	Whitehall, Bates; Helene Curtis, Ludgin	What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand, Y&R
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, Weiss & Geller	Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Studio One: Dr-L	55,000	Westinghouse, Mc-E (last 6/3)	Wire Service: Dr-F	77,000	Miller Brewing, Mathiesson; R. J. Reynolds, Esty; 1/4 sust
Studio One Summer Theatre: Dr-L	55,000	Westinghouse, Mc-E (6/10 start)	Jane Wyman Show: Dr-F	27,000	P&G, Compton (last 6/25)
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E	You Are There: Dr-F (5/12 start)	37,000	Prudential, Reach, McClinton
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter	You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
Telephone Time: Dr-F	31,000	Bell, Ayer	You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
This Is Galen Drake: V-L	15,000	Best Foods, Guild, Bascom & Bonfigli	Loretta Young Show: Dr-F	40,000	P&G, B&B & Compton
This Is Your Life: D-L	52,000	P&G, B&B	Your Hit Parade: Mu-L	46,000	Amer Tobacco, BBDO; Warner Hudnut, SSCB

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	\$ 3,400††	P&G, B&B	Mighty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett	Modern Romances: S-L	2,700††	Alberto Culver, Wade; Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen
Big Payoff: Q-L	6,000††	Colgate, Houston	Garry Moore: V-L	3,600††	Best Foods, DFS, Ludgin (last 6/25); Bird & Son, H. Alley & Richards; Campbell, Burnett; Hoover, Burnett; Swift, JWT, Mc-E; Toni, North, 3 segs & 2 alt segs open
Brighter Day: S-L	10,000 wk	P&G, Y&R	Our Miss Brooks: Sc-F	rerun	Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; 5 segs open & 5 alt segs open
Capt. Gallant: A-F	31,000	Heinz, Maxon	Price Is Right: Q-L	3,170††	Lever Bros, BBDO; 9 segs open
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Wesson, Fitzgerald (last 6/3); 6 segs & 1 alt seg open; 1 seg co-op	Queen for a Day: Au-L	3,000††	Amer Home Prod, Bates; Borden, Y&R; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Miles, Wade; Minn Mining, BBDO; Sandura, Hicks & Greist; Stand Brands, Bates; Sun-kist, FCB; Toni, North
Bob Crosby: V-L	3,150††	Best Foods, DFS, Ludgin (last 6/25); Gen Mills, Knox-Reeves (last 5/51); Gerber, D'Arcy; P&G, Wesson, Fitzgerald; SOS, Mc-E; Swift, Mc-E, Toni, North; P&G, B&B (last 6/27); 4 segs & 2 alt segs open	Search for Tomorrow: S-L	10,000 wk	P&C, Burnett
Detective Diary: A-F	8,000	Sterling Drug, DFS, 1/2 spon	Secret Storm: S-L	9,500 wk	Amer Home Prod, Bates
Edge of Night: S-L	17,000 wk	P&G, B&B	Strike It Rich: V-L	15,000 wk	Colgate, Bates
Five Star Comedy: J-L&F	6,000	Joe Lowe Corp, Paris & Peart	Tenn Ernie Ford: V-L (last 6/28)	3,500††	Brown & Wm'son, Seeds; Dixie Cup, Hicks & Greist; Miles, Wade; Stand Brands, Bates; Toni, North, 5 segs open
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R	Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands, Bates; Toni, North; 2 segs open
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Florida Citrus, B&B (start 5/2B); Gen Foods, Y&R; Kellogg, Burnett; Mutual of Omaha, Bozell & Jacobs; Norwich, B&B (last 6/25); Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, F&S&R; Simoniz, Y&G; Stand Brands, Bates; 3 segs open	True Story: Dr-L	18,000	Sterling Drug, DFS, 1/2 spon
Guiding Light: S-L	10,000 wk	P&G, Compton	Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; 8 segs open
Gumby: J-L	3,500††	Sweets Co, Eisen	Valiant Lady: S-L	10,000 wk	Gen Mills, DFS (last ??); Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald; 2 days open
Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; 1/2 open alt wks	Wild Bill Hickok: A-F	27,000	Kellogg, Burnett
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Armour, T. Laird; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; P&G, DFS; Welch, Rich K. Manoff; 3 segs & 2 alt segs open			
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Y&R; Stand Brands, JWT; Swift, Mc-E; 1 seg open			
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates			
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E			
Major League Baseball: Sp-L		R. J. Reynolds, Esty, 1/4 spon			
Medical Horizons: D-L	22,000	Ciba, JWT			
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS; Coca Cola, Mc-E; Gen Foods, Carnation, Wasey (6/11) start; FCB; Gen Mills, Knox Reeves; Goodrich, Mc-E (last 6/4); Mattel, Carson Roberts; Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op			

Specials and Spectaculars

Belmont Stakes: Sp-L	NA	Gillette, Maxon—6 15
*Chevy Show: V-L	\$145,000	Chevrolet, Camp-Ewald—6 14
*Sat. Color Carnival: Dr-Mu-L	250,000	RCA-Whirlpool, K&E; Oldsmobile, Brother—6 B
Producers' Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, K&E; John Hancock, Mc-E—6 24
RCA Galaxy of Stars: Mu-L	80,000	Breast O' Chicken tuna, FCB—6 15
*Washington Square: V-L	125,000	Helene Curtis, Ludgin—6 13
Wide Wide World: M-L	195,000	Gen. Motors, Brother & Camp-Ewald

NA: not available

5. SPOT TELEVISION BASICS

Cost of using tv I.D.'s and daylight saving time chart are highlights of this section

Put together by TVB, the chart below on I.D. costs represents the first findings of a special spot tv study. Other data will be released on different length announcements and campaigns. Costs below are based on the highest rate station in each market but special announcement packages are not included. Audiences are projected from Nielsen Audimeter homes during the 11-15 February 1957 week. All time periods are local except 11:30 p.m., which is 10:30 p.m. in the Pacific zone. The chart on the next page covers daylight saving time data in 100 markets, is from NBC Spot Sales.

Cost-per-1,000 "sales call" data for users of spot tv I.D.'s on 13-week basis

If you spend this much money per week	You can deliver this many sales calls per week	In this many top markets	At this time of day	On these days of the week	COST-PER-1,000 SALES CALLS		
					All television Homes	Youngest Housewife Homes	Largest Family Homes
\$ 4,729	4,008,600	50	10:30 a.m.	M&F(2)	\$1.18	\$3.30	\$3.50
5,007	5,116,900	50	12:30 p.m.	M&F(2)	.98	2.88	4.07
5,292	6,539,500	50	4:30 p.m.	M&F(2)	.81	1.79	2.83
5,995	4,621,700	75	10:30 a.m.	M&F(2)	1.30	3.85	3.82
6,322	6,787,100	50	11:30 p.m.	M&F(2)	.93	3.13	2.93
6,333	6,217,300	75	12:30 p.m.	M&F(2)	1.02	2.99	4.51
6,662	7,305,900	75	4:30 p.m.	M&F(2)	.91	2.11	3.01
6,958	5,262,300	100	10:30 a.m.	M&F(2)	1.32	4.11	4.14
7,340	6,822,500	100	12:30 p.m.	M&F(2)	1.08	3.24	4.81
7,448	8,913,200	100	4:30 p.m.	M&F(2)	.87	2.34	3.23
7,905	8,347,300	75	11:30 p.m.	M&F(2)	.95	3.68	3.31
9,090	9,007,600	100	11:30 p.m.	M&F(2)	1.01	3.88	3.57
9,469	9,196,200	50	6:30 p.m.	M&F(2)	1.03	3.64	4.13
11,148	10,603,100	50	10:30 a.m.	M-F (5)	1.05	3.19	3.10
11,825	12,112,300	50	12:30 p.m.	M-F (5)	.98	2.80	3.91
12,156	10,563,800	75	6:30 p.m.	M&F(2)	1.15	4.35	5.09
12,261	15,044,000	50	4:30 p.m.	M-F (5)	.82	1.90	2.57
13,200	11,082,600	50	10:30 p.m.	M&F(2)	1.19	5.05	4.29
14,158	12,320,600	75	10:30 a.m.	M-F (5)	1.15	3.53	3.38
14,211	12,167,300	100	6:30 p.m.	M&F(2)	1.17	4.47	5.03
14,679	16,058,000	50	11:30 p.m.	M-F (5)	.91	3.14	3.01
14,978	15,327,000	75	12:30 p.m.	M-F (5)	.98	2.84	4.40
15,516	17,119,100	75	4:30 p.m.	M-F (5)	.91	2.18	2.90
15,536	16,144,400	50	8:30 p.m.	M&F(2)	.96	3.50	3.44
16,414	13,016,200	75	10:30 p.m.	M&F(2)	1.26	5.31	3.86
16,448	12,917,900	100	10:30 a.m.	M-F (5)	1.27	3.71	3.76
17,374	17,095,500	100	12:30 p.m.	M-F (5)	1.02	3.14	4.83
18,102	20,428,100	100	4:30 p.m.	M-F (5)	.89	2.38	3.01
18,408	14,336,600	100	10:30 p.m.	M&F(2)	1.28	5.52	4.54
18,439	17,897,200	75	11:30 p.m.	M-F (5)	1.03	3.45	3.25
19,110	18,750,000	75	8:30 p.m.	M&F(2)	1.02	4.03	3.46
21,258	19,595,000	100	11:30 p.m.	M-F (5)	1.08	3.76	3.57
21,500	20,384,900	100	10:30 p.m.	M&F(2)	1.05	3.97	3.71
22,458	25,089,100	50	6:30 p.m.	M-F (5)	.90	3.19	3.79
28,819	28,802,900	75	6:30 p.m.	M-F (5)	1.00	3.63	3.90
31,961	25,820,100	50	10:30 p.m.	M-F (5)	1.24	4.69	4.12
33,739	33,546,500	100	6:30 p.m.	M-F (5)	1.01	3.91	4.11
37,788	35,692,300	50	8:30 p.m.	M-F (5)	1.06	3.84	3.91
39,606	30,913,400	75	10:30 p.m.	M-F (5)	1.28	5.08	4.41
41,352	33,974,900	100	10:30 p.m.	M-F (5)	1.31	5.20	4.47
46,348	42,915,600	75	8:30 p.m.	M-F (5)	1.08	4.08	3.82
52,039	48,610,200	100	8:30 p.m.	M-F (5)	1.07	4.33	4.07

5. SPOT TV BASICS *continued . . .*

How the top 100 metropolitan markets are affected by Daylight Saving Time changes

Pop. rank	Winter time	Summer time	MARKET	Hours behind EDST	Pop. rank	Winter time	Summer time	MARKET	Hours behind EDST
48	EST	EDST	Akron	0	25	EST	EST	Miami	1
40	EST	EDST	Albany-Schenectady-Troy	0	17	CST	CDST	Milwaukee	1
49	EST	EDST	Allentown-Bethlehem-Easton	0	13	CST	CDST	Minneapolis-St. Paul	1
23	EST	EST	Atlanta	1	80	CST	CST	Mobile	2
83	EST	EST	Augusta	1	64	CST	CST	Nashville	2
85	PST	PDST	Bakersfield	3	33	EST	EDST	New Haven-Waterbury	0
12	EST	EDST	Baltimore	0	20	CST	CST	New Orleans	2
31	CST	CST	Birmingham	2	1	EST	EDST	New York-N. E. New Jersey	0
6	EST	EDST	Boston	0	41	EST	EST	Norfolk-Portsmouth	1
34	EST	EDST	Bridgeport-Stanford-Norwalk	0	56	CST	CST	Oklahoma City	2
61	CST	CST	Brownsville-Harlington-McAllen	2	54	CST	CST	Omaha	2
14	EST	EDST	Buffalo	0	79	CST	CDST	Peoria	1
69	EST	EST	Canton	1	4	EST	EDST	Philadelphia	0
66	EST	EDST	Charleston	0	46	MST	MST	Phoenix	3
100	EST	EST	Charlotte	1	8	EST	EDST	Pittsburgh	0
81	EST	EST	Chattanooga	1	22	PST	PST	Portland, Ore.	4
2	CST	CDST	Chicago	1	76	EST	EDST	Poughkeepsie-Newburgh	0
16	EST	EST	Cincinnati	1	27	EST	EDST	Providence-Pawtucket	0
11	EST	EDST	Cleveland	0	87	EST	EDST	Reading	0
35	EST	EST	Columbus	1	60	EST	EST	Richmond	1
98	CST	CST	Corpus Christi	2	43	EST	EDST	Rochester	0
21	CST	CST	Dallas	2	57	PST	PDST	Sacramento	3
91	CST	CST	Davenport-Rock Island-Moline	2	73	MST	MST	Salt Lake City	3
44	EST	EST	Dayton	1	36	CST	CST	San Antonio	2
26	MST	MST	Denver	3	32	PST	PDST	San Bernardino-Riverside-Ontario	3
93	CST	CST	Des Moines	2	19	PST	PDST	San Diego	3
5	EST	EST	Detroit	1	7	PST	PDST	San Francisco-Oakland	3
82	CST	CDST	Duluth-Superior	1	50	PST	PDST	San Jose	3
84	MST	MST	El Paso	3	90	EST	EDST	Scranton	0
97	EST	EDST	Erie	0	24	PST	PST	Seattle	4
53	EST	EDST	Fall River-New Bedford	0	92	CST	CST	Shreveport	2
65	EST	EST	Flint	1	96	CST	CDST	South Bend	1
45	CST	CST	Fort Worth	2	88	PST	PST	Spokane	4
68	PST	PDST	Fresno	3	47	EST	EDST	Springfield-Holyoke	0
67	EST	EST	Grand Rapids	1	9	CST	CDST	St. Louis	1
72	EST	EDST	Harrisburg	0	99	PST	PDST	Stockton	3
29	EST	EDST	Hartford-New Britain	0	59	EST	EDST	Syracuse	0
52	HST	HST	Honolulu	6	74	PST	PST	Tacoma	4
15	CST	CST	Houston	2	39	EST	EST	Tampa-St. Petersburg	1
86	EST	EST	Huntington-Ashland	1	51	EST	EST	Toledo	1
30	CDST	CDST	Indianapolis	1	89	EST	EDST	Trenton	0
55	EST	EST	Jacksonville	1	75	CST	CST	Tulsa	2
78	EST	EDST	Johnstown	0	77	EST	EDST	Utica-Rome	0
18	CST	CST	Kansas City	2	10	EST	EDST	Washington	0
62	EST	EST	Knoxville	1	63	EST	EDST	Wheeling-Steubenville	0
94	EST	EDST	Lancaster	0	70	CST	CST	Wichita	2
95	CST	CST	Little Rock-North Little Rock	2	58	EST	EDST	Wilkes-Barre-Hazleton	0
3	PST	PDST	Los Angeles-Long Beach	3	71	EST	EDST	Wilmington	0
28	CST	CDST	Louisville	1	37	EST	EDST	Worcester	0
42	CST	CST	Memphis	2	38	EST	EDST	Youngstown	0

* as estimated by "Sales Management"

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES

NAME

C. B. Akers
E. Paul Albert
Caley E. Augustine
Lionel Baxter
Jack Berch

W. E. Boss
Joe V. Bowman

Clayton H. Brace
Ed Cardinal
Dick Charles
L. Byron Cherry

O. Lindell Christell
Lynn Cleary Christenson
Jack Clark
J. Clark
Wm Lewis Cooper, Jr
Maurice Corbett
Charles H. Cowling

George H. Cummings
Henry J. Davis
Jack Dill
Mary Kitano Diltz
Lee Fondren
William R. Furnell
Henry A. Gillespie
Alma F. Graef
Henry Grossman
Charles L. Haltzman

Harry Harkins
Richard Harris
Harvey J. Hauptman
John J. Heffernan
Sam F. Hill, Jr
Lee David Hirshland
James R. Hoel
Phil Hoffman
Harry Huey
Ned Jay
Marshall H. Karp
J. Robert Kerns
Kenneth Klein
Norma Klotz
Charles Knab
Harrison Kohl
Jack Lemmon
Harold Levy
Gibbs Lincoln
Jack Link
Jay Livingston
Bill Lytle
Norman Marks

Ron McCoy
Bill McDowell
Mary McKenna

Scott McLean
Joseph Morton
George Nicholaw
James F. O'Grady
Dick Osborne
Frank Peddie
John Allen Potts
Carlos Reese
A. J. Richards
George Rogers
Raymond Ruff
Paul Scanlon
Joseph Schackner
Alfred W. Schwalberg

Irving Starr

Bud Stone
Harold C. Stuart

Robert Taliaferro
Eugene S. Thomas
Jack Tipton
Frank Townley
Oliver T. Trittler
Fred Von Hofen
Donna Wear
George Whitney, Jr
Paul Williams
Ted Wrobel
David Yarnell

FORMER AFFILIATION

KVOO-TV, Tulsa, gen mgr
WPRO-TV, Providence, operations mgr
WJAS, Pittsburgh, dir pub rel & prom
WBRC, Birmingham, managing dir
Jack Berch Productions, NY, head

RCA Victor Distributing, Chi, vice-pres sls
KVOO-TV, Tulsa, office mgr

KLZ-TV, Denver, pgm dir

Omaha automobile agency, sls mgr
CBS, Inc., NY, mngmnt consultant in chg mngmnt services div

KMTV, Omaha, acct exec ntl & local
KTRB, Modesto, Calif
WLAC-TV, Nashville, sls
WJAR-TV, Providence, head of film
NTI Food Distributors Assoc, eastern mgr
Of Tucson, Arizona

WFAA-TV, Dallas, network production
Carmi Bdctg Co, Carmi, Ill, comm sls mgr
KNXT, Hollywood, admin asst audience prom
KLZ Radio, Denver, gen sls mgr
KCCC-TV, Sacramento, pgm dir
Screen Gems, midwest sls mgr
NTA Film Network, NY, consultant
CBS TV, NY, dir of ops
Walker Rep Co, Chi, sls mgr

WKLM, Wilmington, NC, gen mgr
KOA-TV, Denver, acct exec
WCTC, New Brunswick, NJ, asst pgm dir
Woman's Home Companion, NY, sls rep
CBS TV Spot Sales, Chi

Katz Agcy, Minn-St. Paul, sls exec
KLZ Radio & TV, Denver, sls mgr
KOLO-TV, Reno, gen mgr
WTVT-TV, Tampa-St. Petersburg, prom mgr
NBC-TV, NY, sls service supvr, co-op pgm sls
Storer Bdctg, Birmingham, Ala, vp
WNEW, NY, advtsg dir
KNXT, Hollywood, CTPN sls dept
KLOR-TV, Portland, Ore, sls
KMTV, Omaha, acct exec
ATV Film Productions, exec vp
Head of own retail organization, Washington
KING, Seattle, sls
KING, Seattle
KNXT, Hollywood, CTPN log ed
KOA Radio, Denver, acct exec
KRLD, Dallas, in chg publicity & prom

KALL, Salt Lake City, mgr pgm ops

WNEW, NY, dir of research & sls dvlpmnt

Crosley Bdctg, NY, admin asst to vp in chg sls
KNXT, Hollywood, wk-end super tv city dept
Young Television, NY, asst sls mgr
Crosley Bdctg (WLW-C), Columbus, ntl sls
KMTV, Omaha, local sls mgr
WCTC, New Brunswick, NJ, pgm dir
Ziv Co, St. Louis, sls rep
KCCC-TV, Sacramento, sls & gen mgr
KOLO-TV, Reno, ntl mchndsg
KTOK, Oklahoma City, comm mgr
CBS, Inc., LA, asst chf auditor w coast
Mutual Bdctg, NY, sls service dept
Artists-Producers Asso, pres

Screen Gems, NY, producer Ford Theatre

WABJ, Adrian, Mich, pgm dir-news ed
Central Plains Ent. & Southwestern Sls Corp, Tulsa, exec vp of both
WTVT-TV, Tampa-St. Petersburg, prom staff
KETV, Omaha, brd member & gen mgr
KLZ-TV, Denver, gen sls mgr
CBS TV, NY, auditor
KWK-TV, St. Louis, sls rep
KING, Seattle, mgr
San Diego advtsg
Detroit newscaster
Dumont Bdctg Corp, WTTG, Washington DC, acct exec
WNEW, NY, publicity dir

NEW AFFILIATION

Central Plains Ent. Inc, Tulsa, exec vp
WTIC-TV, Hartford, asst prod mgr
WIIC-TV, Pittsburgh, same
WIBG, Phila, managing dir
ATV Film Productions, NY, vp in chg sls & client relations, and partner

RCA, NY, dir Color TV Coord
Central Plains Ent. Inc. & Southwestern Sls Corp, Tulsa, secy & asst treas both
Same, asst to pres, radio & tv
KOLO-TV, Reno, pgm dir & operational supvr
KMTV, Omaha, local acct exec

Same, vp finance & mngmnt services
Same, asst ntl sls mgr
NTA Film Network, NY, asst to vp & gen mgr
KFIV, K-5 Modesto, Calif, acct exec
WKDA, Nashville, acct exec
WPIX-11, NY, film mgr
WTVJ-TV, Miami, merchandsg dir
Great Western Radio Net, Salt Lake City, sls dir & ntl sls mgr for KDYL

Guy Gannett Bdctg, Portland, Me, sls prom mgr
KTVX, Muskogee-Tulsa, acct exec
RCA Recorded Pgm Services, sls rep
Same, publicist Ch 2
Same, plus stn mgr
KOVR-TV, Stockton, Cal, Sacramento sls rep
CBS Tv Film Sales, Chicago, mgr
Same, dir of sls services
Same, dir of fax ops
RCA Recorded Pgm Services, sls rep tv film synd & Thes library & synd radio

WAKE, Atlanta, sls mgr
Same, gen sls mgr
Same, pgm dir
NBC Tv Films, NY, acct exec
CBS Tv Spot Sales, NY, acct exec
KOLO-TV, Reno, local sls mgr
WTCN-TV, Minn-St. Paul, gen sls mgr
WTCN Radio & TV, Minneapolis, gen mgr
Same, plus ntl spot & network contracts
Same, plus night-time prom & overall prom activity
Young Tv Corp, NY, acct exec

WPFH-TV, Wilmington, managing dir
Same, G DuMont Bdctg Corp, NY, dir advtsg
Same, sls prom-publicity dept secy
KOIN-TV, Portland, Ore, local sls mgr
Same, asst local sls mgr
Wilding Picture Productions, NY, eastern mgr tv sls
WGMS-AM & FM, Washington, advtsg exec
Same, sls mgr
Same, pgm mgr
Same, admin asst in chg audience prom

KOA-TV, Denver, acct exec
KNXT, Hollywood, copy-continuity writer audience prom & pgmng
KMUR, Murray, Utah, sls mgr
KHJ, Glendale, acct exec
Same, G DuMont Bdctg Corp, NY, dir of research & sls dvlpmnt

WLW, NY, gen sls mgr
Wilding Picture Productions, Chi, midwest mgr tv sls
Same, log editor
Adam Young rep firm, Chicago, midwest sls mgr
WLW, Cincinnati, asst sls mgr
Same, & regn sls mgr
Same, sls mgr
John Blair & Co, St. Louis, acct exec
KROY, Sacramento, gen sls mgr
Same, local sls
KOMA, Oklahoma City, mgr
CBS, Inc., NY, resident auditor
NTA Film Network, NY, asst to dir stn relations
NTI Telefilm Asso, NY, exec mngmnt & operations NTA Pictures, Inc
Same, England, supvr prod activities in Gr Britain & continent

WOWO, Fort Wayne, Ind, day news ed
Same, pres of both
Same, plus daytime audience prom
Herald Corp, Omaha, vp
Same, plus stn mgr
CBS TV, Hollywood chf auditor
Blair-TV, St. Louis, acct exec
KENO, Las Vegas, mgr & part owner
KOLO-TV, Reno, ntl network correspondence secy
KSDD, San Diego, acct exec
Same, plus WWG & WWT-TV, Detroit, pub affairs mgr
WBZ-TV, Boston, sls
Same, G DuMont Bdctg Corp, NY, dir pub relations

SPONSOR ASKS

How does your media department launch a spot campaign?



Anita Wasserman, timebuyer, Lawrence C. Gumbinner Advertising Agency, New York

Timebuying can be compared to a game—a hard, down-to-earth game in which the team, which consists of the client, account executive, radio-tv media director, timebuyer and station rep comes into play at the point where their experience and know-how will score for the account.

Initial plans for a campaign are made by the account executive assisted by the radio-tv media director—and the client. In some cases, a client will present his budget, sales figures and



"buyer must get product information"

other pertinent data—and leave it entirely to the agency to initiate and prepare a hard-hitting, realistic campaign for his approval. In other cases, a client is right in at the beginning of the planning—and is with the agency during all preliminary steps right up to the definite okay on the final buying.

Then the buyer enters the picture. He or she has the basic strategy, a definite budget figure, contemplated markets, and general thinking on the kind of campaign needed (radio or tv, spot or network). The buyer also has, or must get, product information, fill-in on copy approach, must know the type of audience desired.

Next, the buyer breaks down the over-all budget figure—deciding what percentages of it should be allocated to individual markets on the basis of past sales in the area, population, buying potential, etc. That done, the

station reps are called (usually by the estimator) for availabilities.

We tell the reps: what we're trying to accomplish, who we're trying to reach in this campaign, its length, budget for each market, type of spots or programming. The timebuyer depends on the rep to give quick but accurate data on availabilities and cost, station coverage, latest rating surveys—and usually there'll also be some very good ideas on how to use the station most effectively and efficiently.

When choices of schedules have been made by the timebuyer she goes over the recommended buys with the radio-tv media director and if they are both satisfied that it will produce the best results for the client—the timebuyer goes into battle to get the schedules she likes.

Naturally, legitimate questions will arise in a client's mind that he will want to communicate to the agency—special problems of distribution or the necessity for heavier saturation in some markets than originally planned, etc. Generally speaking, though—a client who knows the agency team is working in his best interests is a happy man and one who will give you a fast okay when you need it. The way things are—you need it much of the time!

I have left the estimator's job to the end—but not because it's the least important one in this team operation. It's the estimator who is right on the scrimmage line, who safeguards and polices the buys, who is in the real battle which starts with checking confirmations of ordered schedules. The spots have to run as ordered—we have to be billed correctly—if spots are missed, what's the best make-good we can get, etc. She does research on future projects and generally keeps the timebuying operation working smoothly once it's under way—so that the game is won—on the sales field!

Ted Kelly, broadcast supervisor, McCann-Erickson, Inc., New York

Truly there is no set procedure in buying time. Every campaign is different. This refers to of course, the initial decision to use spot media. It can, and has originated, solely with the client, or with the account service group, or with the media department. Most generally however, it represents the co-operative efforts of the client-agency team, with a co-ordination of sales needs and media recommendations determining the ultimate type of spot to be used and the markets where it is to be placed.

Once all these decisions have been made the actual placement of a spot campaign is the timebuyer's function. It is he who calls the reps for availabilities, sees them when they present the availabilities and makes the actual decision as to time and station to be used. The timebuyer is responsible for all the details that are involved from the original okay for a campaign to its actual appearance on the air. This means a report to the account service group and client of the actual schedule purchased, notification to the traffic department to ship tv and radio copy



"the buyer is responsible for details"

to the designated stations. Schedules are also given to the estimator which when prepared and client signed are authorization for the billing department to pay the station invoices.

It is the billing department which checks station affidavits of actual performance against the estimate and reports any discrepancies to the estimator, who in turn informs the buyer

who approves make-goods and arranges for credit.

The buyer's job is certainly not finished when a schedule is actually on the air. It is his further responsibility to see that it continues to run smoothly and if it is a continuing campaign to make all possible improvements.

Rod MacDonald, Vice president in charge of media, Guild, Bascom & Bonfigli, Inc., San Francisco

The Media Department is divided into account groups, each headed by a media director. They make plans in conjunction with account teams and direct activities of timebuyers as buying proceeds.

The selection of markets depends upon the individual account situation. In most cases, the client defines broad sales areas and the timebuying group



"client defines broad sales area"

recommends market coverage to fit.

Market data, local market studies, national and local rating services, station coverage maps, trade magazines—all are used in defining the scope and setting standards for a campaign buy.

The timebuyers normally select availabilities, with final approval by the media director. They also query representatives, interview representatives, discuss data, check and tabulate availabilities, place the orders on the phone and send out written confirmations. They also prepare cost estimates and evaluate ratings, with other clerical assistance as needed.

Media directors normally set the policies regarding the handling of spots omitted and make-goods.

The reviewing of schedules depends upon the length of the campaign and the audience requirements of the product.

The budget section of the accounting department maintains cost control against budget and estimate. Billing is checked against schedules and estimates by both media and accounting departments.

Media directors are responsible for reporting progress to both account executives and clients.

I-N-C-R-E-A-S-I-N-G-L-Y the NO. 1

Radio Station in Houston is

K-NUZ

SHARE OF AUDIENCE

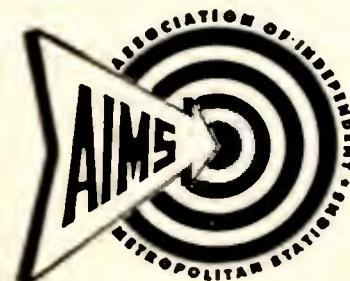
Hooper: March-April, 1957

Monday thru Friday
7 A.M.—12 Noon

KNUZ	29.4
Net. Sta. "A"	6.3
Net. Sta. "B"	9.5
Net. Sta. "C"	12.7
Net. Sta. "D"	17.8
Ind. Sta. "A"	5.9
Ind. Sta. "B"	2.5
Ind. Sta. "C"	8.0

Monday thru Friday
12 Noon—6 P.M.

KNUZ	37.3
Net. Sta. "A"	9.1
Net. Sta. "B"	7.8
Net. Sta. "C"	11.2
Net. Sta. "D"	5.5
Ind. Sta. "A"	5.5
Ind. Sta. "B"	7.4
Ind. Sta. "C"	8.9



Take Your Choice . . . Hooper.
Pulse. Nielsen and Cumulative
Pulse ALL AGREE K-NUZ is No.
1 in HOUSTON!

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581

TELEPULSE

RATINGS: TOP SPOT

Past* rank	Top 10 shows in 10 or more markets Period 1-7 March 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS								3-STATION MARKET		
			N.Y. L.A.			Boston	Chicago	Detroit	Milw.	Mpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Baltimore	
			14.0	15.9	18.3	20.2	12.5	18.5	11.9	13.5	18.5	24.6	18.9	22.0	16.3	
1	Highway Patrol (M) ZIV	23.2	wrc-tv 7:00pm	kttv 9:00pm	kron-tv 6:30pm	wbz-tv 10:30pm	wgn-tv 8:00pm	wjlk-tv 10:30pm	wtmj-tv 10:30pm	kstp-tv 10:30pm	weau-tv 7:00pm	komo-tv 7:00pm	wtop-tv 7:00pm	waga-tv 7:30pm	wmar-tv 7:00pm	
4	Dr. Hudson's Secret Journal (D) MCA	21.3			13.7	17.5	14.5	15.5	21.7	11.5				15.7		
2	Sheriff of Cochise (W) NTA	20.6	wabd 7:30pm	kttv 7:30pm	16.9	23.9	17.9	20.0	10.7	19.9	29.3	11.7		14.5	21.3	
3	State Trooper (A) MCA	20.0	wor-tv 9:00pm	khij-tv 8:00pm	8.3	21.0	17.5		16.9	16.9	10.0			21.2		
5	Death Valley Days (W) PACIFIC BORAX	18.7	wrc-tv 7:00pm	krca 7:00pm	9.9	22.4	15.5	12.2	14.2	21.9	8.7	20.9		15.3	15.3	
6	Superman (A) FLAMINGO	18.7	wabe-tv 6:00pm	kabc 6:30pm	9.3	23.5	13.8	9.5	11.3	19.0	29.2	22.7	17.7	21.9	26.5	
7	Science Fiction Theater (SF) ZIV	18.1	wpx 9:30pm	kttv 8:00pm	18.5	21.2	10.9	8.9	7.7	7.8	20.3	12.7		17.5	17.8	
	I Search For Adventure (A) GEO. BAGNALL	17.6	wpix 7:30pm	kcop 7:30pm	20.5	19.0		3.0	9.4	18.0	26.3			21.2		
	Stage Seven (D) TPA	17.1	wabd 9:00pm			2.7					17.0	11.9			13.5	11.5
10	Annie Oakley (W) CBS FILM	16.9	wabe-tv 6:00pm	kabc 6:00pm	6.7	25.5	16.5	10.0	17.9		18.9	19.0	15.5		22.3	2.5
Past* rank	Top 10 shows in 4 to 9 markets															
1	Life of Riley (C) NBC FILM	21.6		17.2 khy 8:30pm	25.0 kron-tv 7:00pm		18.5 wnbq 6:00pm		13.5 kstp-tv 6:00pm		33.6 king-tv 7:30pm					
5	Count of Monte Cristo (A) TPA	19.5		1.2 wabd 8:30pm			29.2 wnac-tv 8:30pm		8.5 cklw-tv 7:00pm			11.5 wtop-tv 6:30pm		11.8 wbal-tv 6:15pm		
3	Esso Golden Playhouse (D) OFFICIAL FILM	19.0					17.2 wbz-tv 7:00pm			18.5 weau-tv 10:30pm	10.2 wrc-tv 10:30pm			15.5 wmr-tv 7:00pm		
	Frontier Doctor (W) HOLLYWOOD TV SERVICE	16.9		8.8 kttv 9:00pm				19.7 wxyz-tv 6:00pm	16.0 wxix 10:00pm					15.9 waga 5:30pm		
4	Last of the Mohicans (A) TPA	16.3		8.3 wabe-tv 6:00pm	8.3 krca 7:00pm	16.2 kpix 6:30pm					22.5 king-tv 6:00pm			11.8 wbal-tv 6:00pm		
6	I Led Three Lives (A) ZIV	14.5		2.0 wpx 8:00pm	12.6 kttv 8:30pm		23.9 wnac-tv 7:30pm	8.5 wgn-tv 9:30pm	7.5 cklw-tv 10:00pm					13.8 wbal-tv 7:00pm		
8	Patti Page (Mu) SCREEN GEMS	14.5		5.8 webs-tv 6:15pm			16.1 wnac-tv 7:15pm		5.5 wwj-tv 11:15pm	9.8 wtmj-tv 10:00pm						
10	Jungle Jim (A) SCREEN GEMS	14.4		5.8 wabe-tv 6:00pm	10.3 kttv 6:00pm			5.7 wnbq 11:30am	13.9 wxyz-tv 2:30pm			12.8 wmal-tv 6:00pm				
	Captain David Grief (A) GUILD	14.3			10.2 kttv 7:30pm	20.5 kron-tv 8:30pm		6.2 wnbq 10:30pm	9.2 wjlk 7:00pm			12.5 komo 8:30pm				
	Great Gildersleeve (C) NBC FILM	14.1		4.3 krca 7:00pm				6.8 wwj-tv 6:30pm	4.9 kstp 5:30pm		8.8 komd 7:00pm	7.0 wttg 7:00pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, $\frac{1}{2}$ hr., $\frac{1}{2}$ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-7 March. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not listed at all in last

FILM SHOWS

FIRST IN THE HEART OF TEXAS!

**COVERAGE IN 33 COUNTIES MAKES
KCEN-TV THE LEADING STATION IN TEXAS'
IMPORTANT 5TH TELEVISION MARKET**

... and Nielsen says so!

- tall (833 foot) tower and maximum 100 Kw power for coverage where it counts • dynamic "sell" aimed right at your buyers • powerful programming

Now . . . the big story is put on record by NCS #2! The facts prove that KCEN-TV gets your message seen where it counts . . . really covering Texas' bustling big FIFTH TV market. KCEN-TV . . . located at the hub of Texas' four major markets . . . gives your message 33-county coverage. In *one* station you buy top notch programming PLUS the tall tower and power that get this programming seen by more viewer-buyers in the heartland of Texas than *any other single station*.

Check Nielsen and prove to yourself that "KCFN-TV IS THE LEADING STATION IN TEXAS' 5TH TELEVISION MARKET!"

NIELSEN NCS No. 2 — November 1956

Station	DAYTIME			NIGHTTIME		
	No. of TV Homes in Area	Monthly Homes Reached	Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
KCEN-TV	106,370	88,040	76,760	56,700	83,010	68,420
Station B	87,040	66,270	55,410	39,650	62,820	49,940

SERVING THE TEMPLE-WACO MARKET AND ALL CENTRAL TEXAS

KCEN-TV



Channel 6

INTERCONNECTED



AFFILIATE

Temple Office 17 S Third
St., Ph Prospect 3-6868
Waco Office 506
Professional Building,
Ph Plaza 6 0332
TWX Eddy, Texas, 8486

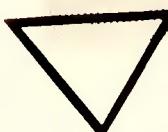
National Representatives,
George P Hollingsberry Co.
Texas Representatives,
Clyde Melville Co., Dallas

thus or was in other than top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market, even though station itself may be outside metropolitan area of the market.

KTBS-TV

Gives You

**MORE
FOR YOUR
MONEY**
in the
**SHREVEPORT
MARKET**



Here's Proof!

*316,400 HOMES in KTBS-TV
AREA

31,900 homes MORE than station B.

*157,980 TELEVISION HOMES in
KTBS-TV Area

13,120 MORE than station B.

*136,860 HOMES REACHED
MONTHLY by KTBS-TV

6,740 MORE than station B.

*131,870 HOMES REACHED
WEEKLY by KTBS-TV

5,120 MORE than station B.

*Latest Nielsen Survey

MAXIMUM POWER

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

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Agency profile

Read Wight: From theatre to tv

"It may sound funny—but I've always had a notion I got into advertising because of something my wife said years ago," Read Wight, J. M. Mathes v.p. in charge of radio-tv, told SPONSOR.

"Almost everyone knows how people not connected with the theatre think about acting. Well, when I met my wife in 1928, I was in a stock company in Pa. But she kept insisting that one thing I needed before she would marry me was a steady job in a field a little more 'acceptable' than show business: so I gave up the theatre and went into writing for a living. And from writing professionally to advertising seemed a natural transition."

When Wight says "advertising," he means everything from brand man at P&G to packaging radio shows, network producing and finally agency work. He's headed up radio and tv at Mathes just about as long as tv has existed commercially, that is about nine years.



Amateur chef, Wight appreciates product of his fancier culinary experiments

Today over 20% of the agency's \$18 million in over-all billings are in the air media, and Wight anticipates seeing more and more money going into radio and tv.

"We have a preponderance of industrial accounts, and it's only in the last couple of years that heavy industry has become air media conscious," says Wight. "But the impact of television particularly is such that manufacturers who'd have scoffed at the idea of using mass media because the sales are to a highly fractional audience, today feel that they can't ignore television. P.r. advertising on radio and tv can act as a valuable umbrella for specialized advertising."

As an example, Wight mentioned a \$1 million air media test that J. M. Mathes launched on 1 March for the Fire Underwriters' Laboratories. This group (an association of insurance companies) is attempting to get people to increase over-all insurance coverage, and

is trying a 13-week air effort to see whether radio-tv can do this job.

"We're averaging three news adjacencies daily, be it on radio or tv," says Wight. "The results will be measured strictly through the reactions of the agents and also through sales. If there's a pronounced effect, we'll extend the campaign, of course. The test is running on 300 radio stations and some 35 to 40 tv stations."

Even in his spare time, Wight says he's occupied for long hours with tv. Fortunately, he says, he and his wife tend to like most of the same programing.

"The terrible thing about tv today is the amount of feature film," he told SPONSOR. "This interest will have to ease off eventually, but in the meantime it's killing off live programing."

"The tv industry has built big studios and invested money in tv. And now they're hardly using the big studios. It's not a healthy situation for programing balance over-all, nor for the networks in particular."

Currently, two clients of the agency are manufacturers of package goods active in tv and radio: Luden's and Canada Dry Ginger Ale. Over the years, these clients have sponsored *Pinky Lee*, *Howdy Doody*, *Captain Kangaroo*, *Annie Oakley*, *Super Circus*, *Terry and the Pirates*, among others.

A major heavy industrial client, Union Carbide, did a trial tv run this year with its 26-week participation in *Omnibus* and is returning to it this season.

Films are a West Coast specialty

"If you are shooting films yourself as an agency," he told SPONSOR, "you're virtually forced to look into the West Coast availabilities. I think even today, though New York has become such a big center of television, there are more people on the West Coast who know how to make films. For instance, the camera men and their crews out there tend to be superior, though possibly more expensive also, than their colleagues in the East. In the over-all, then, shooting a film package on the West Coast may turn out to be less expensive than doing it in the East, simply because the people are more experienced, therefore can cut corners and work faster."

As a showman during the two years after his graduation from Harvard back in 1926, Wight feels he'll always have a soft spot for the excitement of theater, and "what is live tv if it isn't theater?"

Production is no mystery to Wight from a number of angles. In Chicago, prior to World War II, he built, wrote, directed and acted in the Welch Grape Juice radio serial starring Irene Rich for H. W. Kastor and Sons. Later he ran the Chicago studios of World Broadcasting System, which did "90% of all the electrical transcription work in the Midwest for the largest advertisers. P&G alone did over 400 programs a month for 10 years in our studios."

On network, Wight had a chance to develop new programing for ABC.

"*Stop the Music* in radio on Sunday night opposite Fred Allen and Edgar Bergen. We elbowed those programs and got ABC great kudos. I was executive producer for ABC."

When not up to his ears in radio and tv, Wight likes to get away from it all on extended fishing trips.

"In fact, that's what I did last year while my wife went over to Europe to visit my daughter and our only grandchild in Geneva." 



Your Kentuckiana customers consistently dial 1080 KC, where twenty-four hours a day, seven days a week, the people who represent the microphone side of the WKLO Sales Family are telling and selling your Kentuckiana consumers. Each WKLO Air-salesman has an individual, personalized approach that assures saturation impact regardless of product type. You'll reach more people, (check your latest Pulse), you'll observe greater sales IMMEDIATELY when you use any and all of the TOP AIR-SALESMEN who staff WKLO—Where Kentuckiana listens On the dial

Represented by
John Blair & Company



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- 1) **QUALITY** ?
- 2) **SERVICE** ?
- 3) **PRICE** ?

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119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

SPOT BUYS

TV BUYS

Rootes Motors, Inc., Long Island City, N. Y., is conducting a four-week tv test in New York for its Hillman Minx car. The advertiser has purchased 15-minute segments three times weekly on the film feature *Late, Late Show* on WCBS-TV. Commercial is on film. Buying is completed. Buyer: Bob Morton. Agency: Erwin, Wasey & Co., New York. (Agency declined to comment on campaign.)

RADIO BUYS

General Foods Corp., Jell-O div., White Plains, N. Y., is entering markets throughout the country to advertise its gelatin dessert. Campaign will begin 1 July and will run for 10 weeks. I.D.'s will be slotted within 8:30 and 12 a.m. period, Monday through Friday. Buying is half-completed. Buyer: Bill Dollard and Marie Fitzpatrick. Agency: Young & Rubicam, New York.

Ex-Lax, Inc., Brooklyn, N. Y., is planning a nationwide campaign in major markets for its laxative, SPONSOR learned. Campaign will kick off 1 July for 13 weeks. Minutes, 20's and I.D.'s will be scheduled for mid-morning and early afternoon hours. Buyer: John Hughes. Agency: Warwick & Legler, Inc., New York. (Agency declined to comment on campaign.)

Welch Grape Juice Co., Inc., Westfield, N. Y., is scheduling a six-week campaign in 25 selective markets for its juices. SPONSOR was told. 20-second e.t. and live announcements will be aired 7 a.m. to 7 p.m. to reach a woman's audience. Buyer: Lee Oakes. Agency: Richard K. Manoff, New York. (Agency declined to comment on campaign.)

RADIO AND TV BUYS

Corn Products Refining Co., New York, is going into 35 markets in the Southwest for 25 weeks to push its Niagara starch. In radio, minutes will be placed primarily during early morning hours; frequency will be 12-15 per week in each market. In tv, daytime minutes will be used; frequency per week in each market: six. Films in tv, and e.t.'s in radio, will feature well-known Southwestern personality Sunshine Sue making these product points: (1) it is the only true cold water starch; (2) it dissolves instantly in cold water; (3) excellent results and economical use. Buying is completed. Buyer: Frank Delaney. Agency: C. L. Miller Co., New York City.

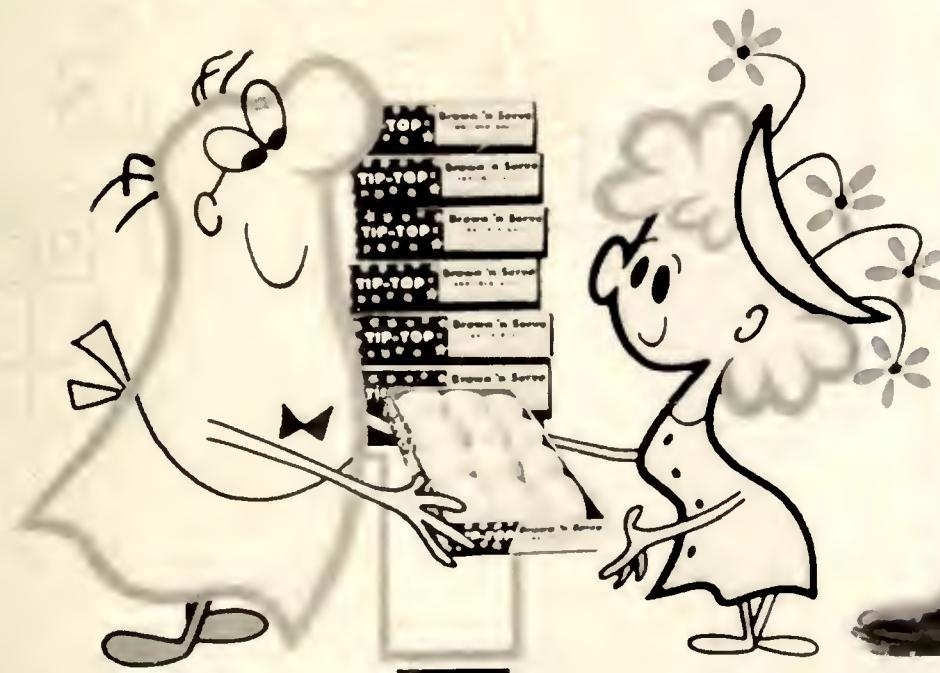
J. A. Folger & Co., Kansas City, Mo., is going into Eastern markets for its coffee starting 9 June. SPONSOR learns. The details: Station breaks and minutes will be bought, 7 a.m. to 7 p.m. in radio. Prime nighttime hours will be secured in tv. Frequency will be saturation with e.t.'s used in radio, film in tv. Buyer: Val Ritter. Agency: Cunningham & Walsh, New York. (Agency declined to comment.)

Why J. Walter Thompson Timebuyer Selects
Crosley WLW Stations for Ward Baking Company

"WLW Stations do more than just take your time dollars. Their staff of merchandising-promotion experts work right along with the advertiser's sales people and follow through with trade contacts--buyers, brokers, distributors, store managers. Yes, I'd sure say that the WLW Stations offer Tip-Top service everytime, all the time!"

Mario Kircher

Mario Kircher, J. Walter Thompson Timebuyer.



Like J. Walter Thompson, you'll get top service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW
Radio

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

WLW-A
Atlanta

Network Affiliations: NBC ABC MBS **Sales Offices:** New York Cincinnati Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . Crosley Broadcasting Corporation, a division of

AVCO

TERRE HAUTE, Indiana's 2nd Largest TV Market

251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO



SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.

KPRS

KANSAS CITY, MISSOURI

For availability call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

News and Idea WRAP-UP

ADVERTISERS

Tv now has a money tree, thanks to P&G. It's a "money-tree give-away" promotion Leo Burnett Co., agency for P&G's Joy (dish-washing liquid) has dreamed up to boost national Joy sales.

The 10 winners of this Joy-jingle contest, launched on CBS TV's Phil Silvers show 21 May, will get money trees ranging in value from \$15,000 to \$1,000 each, in return for sending in a four-line jingle with the serial number from the bottom of a can of Joy.

Hawaiians get hangovers, too. Miles California Co. is stepping up its 1957-8 advertising in Hawaii with a 25% budget increase because of the zooming sales of Alka-Seltzer, and other Miles products in the Hawaiian market during the past year.

Frank G. Clancy, v.p. of Miles California Co., and **Forrest Owen**, general manager of Miles' agency, Wade Advertising, Hollywood, recently returned from a two-week trip to Hawaii, are planning to put the bulk of the budget into KGMB-TV, KONA-TV, KULA and KULA-TV.

Following their pattern of success on KTTV, Los Angeles, with *Sheriff John* as a salesman of Bactine antiseptic to kids, Miles bought two kid shows across the board: *Sheriff Ken* on KGMB-TV and *Just Kids* on KONA-TV.

Continental Baking Co. follows population into "Suburbia." Major air advertisers are definitely moving further and further out of major metropolitan cities. In line with the popular urge to suburban and exurban living, Continental Baking Co. spent a frantic Decoration Day weekend moving 300 home office employees from the firm's current New York City offices to the new \$1 million "porcelain-coated" steel and aluminum structure in Rye, New York.

R. Newton Laughlin, president of the baking company (and a resident

of suburbia—Scarsdale) sees this move as the culmination of his ambition to have home office and research facilities consolidated in one spot.

"It's like sipping pure fruit," says **White Rock Girl** on radio. The "hot-weather" saturation for White Rock Corp. will start on WOR on 15 June, with 35 minute announcements weekly for a 13-week run. Remainder of campaign will be in newspaper advertising.

Danny Thomas gets a whiff of new Golden Dial deodorant soap. New soap product's advertising campaign kicks off this month with heavy tv schedules, including sponsorship of ABC TV's *Danny Thomas Show*. Some magazine and newspaper comic section advertising as well as couponing will support the introductory network tv campaign.

Tv makes Swedish car big seller in Indiana. Indianapolis Volvo car dealer, **Jack Ensley**, owner of Sports Car Unlimited, has been using live interviews of Volvo car owners as commercials on WBRM's Saturday night feature films. He says his tv effort boosted Volvo into top-seller among foreign sports cars in Indiana with current rate of 50 Volvo family sport sedans a month.

L.A. advertisers band together in public service baseball sponsorship. In a joint fund-raising effort for the Big Brothers, Farmers Insurance Co., Arrid's Men's Spray Deodorant, Rise Instant Lather, Bardahl Oil additive, Goetz Country Club Stout, Volkswagen Dealers of Southern California and Budget Finance Plan jointly donated \$10,000 in tv time and facilities for a five-and-a-half-hour L.A.-San Diego doubleheader over KHJ-TV, Los Angeles.

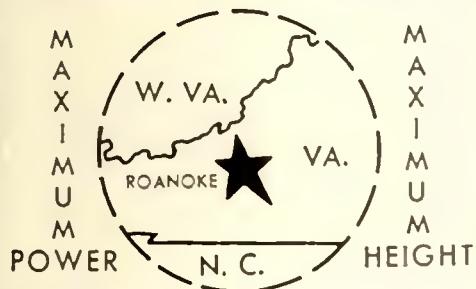
According to **Wally Hunt**, chairman of the Baseball Jamboree, 40 leading California businessmen will

Among Us Towers



ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

take telephone pledges during the show to give the city's youngsters a helping hand.

Accounts and executives on the move: The Western Division of Local Loan Co., Los Angeles, moved to the Edward S. Kellogg Co. on June 1. Lawrence J. Condon, Local Loan v.p. in charge of the Western Division, announced Local Loan will continue its broadcast schedules in more than 20 leading Western markets. . . . Paul Klein, president of Men's Toiletries, Beverly Hills, planed to New York this week to launch the firm's new "Executive" line via national air advertising (through Raymond R. Morgan).

AGENCIES

Since over 50% of the cost of operating an agency represents pay to other than the principals of an agency, "payroll control" is as important as research, marketing, copy and layout. This was the major point stressed by Lucius Coleman, a management consultant, at a recent New York seminar of the League of Advertising Agencies.

A time-reporting system is a vital part of achieving such control, Coleman told the seminar. Such statistics will enable the agency to analyze its payroll function and spot "danger zones."

A major revolution in food distribution and packaging techniques in many European countries is foreseen by Carl W. Shavor, director of sales for Grand Union Co., who recently returned from a food clinic meeting at Utrecht.

"It could mean a Madison Avenue Agency Row in Amsterdam, Brussels, Paris, Zurich, Rome or Cologne," Shavor says, "and soap operas in six languages."

Account movements: Pan American World Airways, Inc. to Knudner Agency to represent it in U. S. on Clipper Cargo Program. . . . Trylon Products Co. of Chicago to Don Kemper Co., Dayton, for advertising two cosmetic products—Bathe 'n Glow oil and Trylon bubble bath—via television, radio and newspapers. . . . Con-

(Please turn to page 81)

BMI

"Milestones" for July

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. July's release features four complete half-hour shows ready for immediate use—smooth, well written scripts for a variety of uses.

THE UNKNOWN BEYOND
Int'l Geophysical Year
July 1 1957 Dec 31 1958

INDEPENDENCE DAY
July 4, 1957

THE GOOD GRAY POET
WALT WHITMAN
Portrait of An American
1819-1892
July 19, 1957

DEEP SEA EXPLORER
William Beebe
Born July 29, 1877

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Men in TV production all say:

"The best spots come from Jamieson."



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS

JAMIESON FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

clients include

Fitzgerald Advertising Agency
Crawford & Peter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the television and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards that all but one of the invitations to serve on this panel was promptly accepted.

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

TV stations gross top hourly rate

Group 1.....to \$500
Group 2.....\$500 to \$1000
Group 3.....\$1000 to \$1500
Group 4.....\$1500 to \$2000
Group 5.....\$2000 and over

radio stations

Group 6.....to \$150
Group 7.....\$150 to \$300
Group 8.....\$300 to \$150
Group 9.....\$150 to \$600
Group 10.....\$600 and over

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

- First-place winner in each group is awarded specially-designed plaque.
- Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
- Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
- Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Mihane, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution
... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5 per entry. The contribution will be in the name of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION



BROADCASTERS' PROMOTION ASSOCIATION, INC.

Charin Building • 122 East 42nd Street • New York 17, N. Y. • MURRAY HILL 7-0808

March 28 1957

Mr. Norman Glenn, Publisher
SPONSOR

40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

*Pictures of the week, including a waterskier,
a cake-cutting, a new affiliate, a broadcast breakfast*

PICTURE WRAP-UP



Waterskiing is part of entertainment featured at the convention of the Advertising Federation of America, held 8-13 June at the Fontainebleau Hotel, Miami Beach. The skier is Willa McGuire of the Cypress Garden waterski troupe. They will perform Sunday eve.



Early morning breakfast is hosted by Campbell Arnoux, president and gen. mgr. of WTAR, Norfolk. Business leaders and agencymen heard an address by Norman E. Cash, pres., TvB. Seated by Cash (l. to r.): Bob Lambe, sls. mgr. and John Peffer, ass't gen. mgr., WTAR



Celebrating the 10-year association of Thrifty Drug Stores and KLAC are (l. to r.) Morton Sidley, general manager, KLAC; Mortimer Hall, president of the station; Manny Borun, v.p. of Thrifty stores; Morry Axelrod, advertising, merchandising mgr. for the chain



All smiles at sale of WMTV, Madison, (l. to r.) L. Wolfson II, WTVJ, Miami; D. Mercer, NBC TV, sta. rep.; G. Bartell, pres., Bartell Grp.; M. Wolfson, pres. WTVJ; L. Ruwitch, v.p.



First affiliate is signed by Weaver for Program Service, Inc.'s major market tv network. Ward L. Quaal, v.p. and gen. mgr. of WGN-TV and Pat Weaver announce affiliation agreement



Singer and sponsor meet informally in Detroit. Pat Boone (l.) chats with K. E. Staley, executive ass't gen. sales manager of Chevrolet. Boone will star in weekly half-hour ABC TV show for Chevy

verted Rice, Inc., Houston, to E. W. Reynolds Ltd. of Toronto for handling in Canada.

New Marketing plans at Ronson Corp. has created a two-agency operation. Norman, Craig & Kummel will handle lighter products, lighter fluid and flints. Grey Advertising has been appointed for its line of electric shavers, as well as for new Ronson electric appliances to be introduced next year.

Job movements: Don Trevor joins N. Y. tv-radio department of Doyle Dane Bernbach as tv producer. . . . John R. Carr becomes marketing director of **Anderson-McConnell Agency**, Los Angeles. . . . H. R. Stebbins is new director of merchandising at **Vic Maitland & Associates** in Pittsburgh. . . . Henry W. Cleeff joins **Ogilvy, Benson & Mather**, N. Y., as timebuyer. . . . Peter H. Nicholas goes to **Charles W. Hoyt Co.**, N. Y., as v.p. in charge of research.

At **Leo Burnett Co.**, N. Y., three new v.p.'s were elected: Robert G. Everett, **Dewitt L. Jones**, and **William F. Treadwell**.

NETWORKS

This week's all tv programming notes:

ABC TV: Ralston-Purina has signed as the alternate sponsor on *Broken Arrow* (Tuesday 9:9:30 p.m.).

CBS-TV: Looks like, but this is not firm, *It Gives Me Great Pleasure* with Eve Arden will take the Tuesday 8:30-9 p.m. spot. Lever Bros. and Shulton are set in the time period. The 10:30-11 p.m. slot on Tuesday is now open with L&M dropping out as of 29 June. *Playhouse 90* (Thursdays 9:30-11 p.m.) has filled its sponsor roster with

Allstate Insurance taking the remaining alternate week half-hours. This is the insurance company's first network tv ride. For the Saturday 8:30-9 p.m. period Mogen David is definitely taking *Dick and the Duchess* and looking for an alternate sponsor.

NBC TV: Another daytime quizzer will pop up in the nighttime picture this fall with *The Price Is Right* going into the Monday 7:30-8 p.m. period for Speidel. *Tic Tac Dough* has already joined the night show ranks on Thursday 7:30-8 p.m. for Warner-Lambert. Looks like the *Jane Wyman Show* (decked out with a new format) will now turn up on Tuesday nights 10-10:30 with Singer and Quaker Oats alternating. Sterling Drug, still fond of its *Mark Saber* detective series, will bring a new version of the show to NBC TV on Friday nights at 7:30-8 p.m. A new title will be forthcoming also.

NBC TV has divorced its public affairs and news-sports departments. New set up works this way.

Public affairs "creative unit" under the direction of Henry Salomon. Salomon is director of *Project 20* and writer-producer of *Victory at Sea*.

News department under William R. McAndrew, director of news.

Sports department under Thomas S. Gallery.

Davidson Taylor continues as v.p. for public affairs and has been appointed a general program executive.

Personality notes: Rudy Bergman, newspaper columnist, has joined the CBS Radio press information staff.

Michael Burke has been named director of network programs, England, for CBS TV. Burke left this week to establish an office in London.

TV STATIONS

Looks like Pat Weaver's Program Service network will blow renewed broadcasting activity towards the Windy City.

Ward L. Quaal, vice president and general manager of WGN, Inc., Chicago, commenting on the affiliation of WGN-TV with the "fourth" network, said: "A very substantial portion of the network programming will come from Chicago."

Top Ten Dance Party, syndicated teen-age tv series, with local live

production, has just gone into six more markets.

The stations: WCGA-TV, Albany, N.Y.; KATV, Little Rock; KOIV, Tulsa; WDAM-TV, Hattiesburg, Miss.; WCPG-TV, Cincinnati, and KPRC-TV, Houston. It's a Victor & Richard's package, with Alan Sands writing-producing.

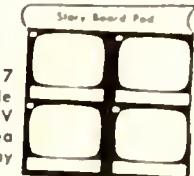
Tv applications: Between 27 May and 1 June two construction permits have been granted, three applications for new stations were filed and one station took to the air.

Applications were made by: Springfield Television Broadcasting, Springfield, Mass., for Channel 61, Pittsfield, Mass., 151 kw visual, with tower 953 feet above average terrain, plant \$130,400 yearly operating cost \$90,000; Community Telecasting Corp., Moline, Ill., for Channel 8, Moline, 316 kw visual, with tower 1000 feet above average terrain; and Evangeline Broadcasting, Lafayette, La., for Channel 3, Lafayette, 100 kw visual, with tower 947 feet above average terrain, plant \$634,098, yearly operating cost \$107,000.

Construction permits went to KAYS, Inc., Hays, Kan., for Channel 7, Hays.

PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD

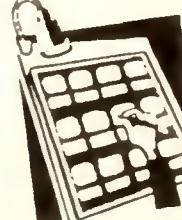


The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

No. 72C—Pad Size 14 x 17" (50 Sheets—4 Segments on Sheet) 2.50

No. 72 E—Pocket Size 6 3/4 x 8 1/4" (50 Sheets—1 Segment on Sheet) 2.00

Tomkins TELEPAD



Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.

No. 72A—19 x 24" (50 Sheets—12 panels on Sheet) 3.50

No. 72B—Pocket Size 8 x 18" (75 Sheets—4 panels on Sheet) 2.00

VIDEO PAPER



Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.

FREE SAMPLES FOR THE ASKING!

Write on your letterhead for 200-page catalog of art supplies. An Encyclopedia of Artists Materials.

ARTHUR BROWN & BRO.
2 West 46th St., New York 36,



permit allows 81.3 kw visual; and Cascade Broadcasting, Great Falls, Mont., for Channel 3. Great Falls, permit allows .118 kw visual.

New station on the air was WSPD-TV, Paducah, Ky., Channel 6, NBC TV interconnected affiliate, owned by Paducah Sun-Democrat.

KCCC-TV, Sacramento, Calif., is off the air as of 31 May. This puts the count at 475 commercial tv stations now operating . . . With the demise of **KCCC-TV**, **KVOR-TV**, Stockton, Calif., became the ABC TV exclusive affiliate for the Stockton-Sacramento area.

WWJ-TV, Detroit, this week celebrated its 10th anniversary with a special closed circuit program piped to New York for an audience of advertising and agency men. "Believeability" was the keynote as the show took viewers on a tour of the Detroit studios and presented capsule version of many local programs. The special presentation was also put on in Chicago and Detroit.

KCOP, Los Angeles has been sold to Bing Crosby, George L. Coleman, Joseph A. Thomas and Kenyon Brown. Purchase price: \$4,000,000 . . . Call letters of **WDAK-TV**, Columbus, Ga., have been changed to **WTVM**.

People in the news: **Jack Miller**, formerly with Buchanan & Co., Los Angeles, has been appointed assistant general manager of **KTVR**, Denver . . . **Paul Blue**, has been made program director for **KLZ-TV**, Denver . . . **Robert Kimball** has stepped in as promotion manager for **WAGA-TV**, Atlanta . . . **Richard D. Wilson** is the new associate farm director for **WKY-AM&TV**, Oklahoma City . . . **Irving Waugh** has been made vice president and general manager of

WSIX-AM&TV, Nashville. Waugh formerly was with **WSM**, Nashville, as executive assistant to the president and commercial director . . .

William Lewis Cooper, Jr. has been named film manager for **WPIX**, New York . . . **George F. Spring** has been appointed tv sales manager at **WRGB**, Schenectady . . . **George A. Greenwood** will become promotion manager of **WSAZ-AM&TV**, Huntington, W. Va., on 1 July . . . **C. R. "Hi" Bramham** has been appointed commercial manager of **WSM-TV**, Nashville . . . **Richard H. Gurley, Jr.** has joined the sales staff of **WBZ-TV**, Boston.

ing and fishing bulletin and even women service. The big changeover coincides with the station's 35th anniversary.

Management matters: Nine new stations have become affiliates of the **Keystone Broadcasting System**, bringing the total to 955. They are **WBCA**, Bay Minette, Ala.; **KIBE**, Palo Alto, Calif.; **KAFA**, Colorado Springs; **WMOR**, Morehead, Ky.; **KLFY**, Lafayette, La.; **KLPL**, Lake Providence, La.; **KLCB**, Libby, Mont.; **WKXL**, Concord, N. H.; **KRTN**, Raton, N. Mex.

RADIO STATIONS

Silence is indeed golden at WCAU, Philadelphia, where **General Electric Appliances** is paying good money for five seconds of quietude.

It's a new way to get listener's attention, with GE using five of the 60 seconds in 50 commercials weekly as a silent opener to a pitch for tv sets and appliances. They figure a strained ear will hear that much more when the sound comes in.

Lower fidelity, or better fidelity on this side of high, is being tested and introduced via a new system at WMGM, New York, after FCC permission.

Arthur Tolchin, v.p. and director of the station, is testing the new Kahn system of compatible single side band transmission which he hopes will make improved fidelity possible with average-priced receivers.

If experiments work, he says they will mean a bigger coverage area and less co-channel interference.

WDGY, Minneapolis, is whipping up public enthusiasm—and funds—for the proposed Channel 2 educational tv station. Its interest in the project is a community one only.

Gerald A. Bartell, president of the Bartell Group, has purchased **WILD**, Birmingham, Ala., for a reported \$300,000. It operates at 10 kw on 850 kc. **Morton J. Wagner**, executive vice president of the Group, will serve as manager. Bartell has five other radio properties.

Former owner of **WILD** is **Gordon Broadcasting Co.**, which operates **WSAI AM and FM**, Cincinnati, under the presidency of **Sherwood R. Gordon**.

Personnel moves: **Dale Drake**, national sales manager of **KFJZ and KFJZ-TV**, Fort Worth and the Texas Network, joins **KLIF**, Dallas, as general manager of the key **McClelland** station. He replaces **William S. Morgan**, new vice president in charge of programing for ABC.

FILM

AAP has put together a library of features and syndicated film which is being offered to stations on a per-hour rather than a per-show basis.

A total of 436 hours are being sold under this plan with discounts for volume. Individual series may still be purchased, however.

Among the feature packages in the library are **Movieland**, **Sherlock**



WFBR, Baltimore, has switched to independent operation and changed programing. Theme is "exciting new sound." Streamlining includes reducing all talk shows to not more than five minutes (with the exception of one 10-minute sports feature). The station is also playing up one-minute featurette on traffic information, boat-



Holmes, Monogram and Westerns. Also available are *Candid Camera*, *Johnny Jupiter*, *Gabby Hayes Show*, serials and musical shorts.

Another distributor has joined the long list of those expanding overseas activities.

Latest to join is Gross-Krasne, which has opened offices in London to handle Eastern Hemisphere sales. Facilities will be set up shortly in Latin America and Canada.

MCA TV's *Soldiers of Fortune*, a national spot exclusive with Seven Up since 1955, will be available for local and regional sponsors in the fall.

Seven Up has renewed the series in more than 100 markets through the summer months. All 52 half-hours will be available after the summer, according to David Sutton, vice-president in charge of the syndication division.

Produced by Revue Productions, the show averaged a 26.9 rating in the latest available ARB reports for 49 leading markets.

Guild's 24th and latest film acquisition, *Minutes of Prayer*, is now being offered. The series consists of 365 one-minute films in color with voice over. . . . MGM-TV will put *The Feminine Touch*, a situation comedy series about two women who form a partnership in a beauty shop, into production. . . . Screen Gems has purchased Canadian rights to *Stories of John Nesbitt*.

NTA Film Network has announced three appointments to its executive staff: Alma F. Graef has been named director of sales services. Lynn Cleary



"It happens to be a recipe I heard over KRLZ Phoenix!"

Christenson, assistant to the vice-president and general manager, and Joseph Schaeckner, assistant to the director of station relations.

REPS

The ladies, God bless 'em, love radio—and with radio an advertiser can Love 'Em and Lead 'Em.

NBC Spot Sales, in a new radio presentation angled toward food products advertisers, shows how the ladies are loved "because radio is the housewives' constant companion" and they're led "with sound merchandising as the follow through that makes 'em put your product in the basket."

WEAT-TV and WEAT Radio, West Palm Beach, Fla., have named Venard, Rintoul & McConnell as national representatives. The tv station was recently bought by Rex Rand, WINZ, Miami, and Bert Lebhar, general manager of the station since October.

Reps are moving: Ted Page has been promoted from the sales staff to assistant sales manager, Edward Petry & Co.

Answers to Sponsor Hears quiz on radio stalwarts and the products they advertised (page 88):

1. Tastyeast
2. Quaker Oats
3. Armour
4. Royal Gelatin
5. Ford Dealers
6. Crisco
7. Fletcher's Castoria
8. Union Central Life
9. Grapenuts
10. Terraplane
11. Kraft
12. Bond Bread
13. Cutex-Odorono
14. Junis Face Cream
15. LaPalma Cigar
16. Chevrolet
17. Woodbury Soap
18. Swift
19. Gulf
20. Gulf

RESEARCH

Admen and marketing executives will find a newly-published ARF book on "The Use of Survey Research Findings as Legal Evi-

dence" useful in a number of advertising areas.

Written by H. C. Barksdale, associate professor of marketing at New York University, the book explains, among other things, how survey research findings can be used in trademark and trade name confusion cases, false and misleading advertising suits and design patent and copyright infringement suits—where consumer attitudes are an issue.

For those not trained in either law or survey research, the book covers the necessary background to understand the problems covered.

ARF described the book, published by Printers' Ink Books, as "the most comprehensive discussion available" on the subject.

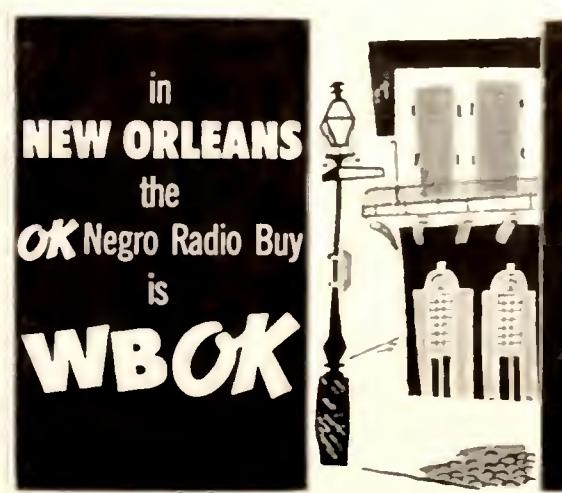
FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 28 May	Tues. 1 June	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23 ³ ₄	23 ⁵ ₈	+ 1 ₈
AT&T	178 ³ ₁	179 ¹ ₀	+ 1 ₂
Avco	67 ₈	67 ₈	
CBS "A"	31 ³ ₀	35 ⁵ ₈	+ 7 ₈
Columbia Pic.	17 ¹ ₂	18 ⁷ ₈	+ 1 ₈
Loew's	19 ¹ ₂	19 ¹ ₄	+ 1 ₂
Paramount	33 ⁵ ₈	34 ₁	+ 3 ₈
RCA	37 ¹ ₈	37 ¹ ₄	+ 1 ₈
Storer	27 ¹ ₈	26 ³ ₈	- 3 ₈
20th-Fox	29 ₀	29 ¹ ₂	+ 1 ₂
Warner Bros.	25 ₀	25 ¹ ₈	+ 1 ₈
Westinghouse	60 ³ ₈	63 ₀	+ 2 ₈

American Stock Exchange

Allied Artists	3 ¹ ₂	3 ³ ₈	+ 1 ₈
C&C Super	5 ₀	5 ₈	+ 1 ₈
LaMont Laces	5 ¹ ₄	5 ³ ₈	+ 1 ₂
Guild Films	3 ³ ₁	3 ¹ ₄	- 1 ₂
NTA	8 ₀	7 ³ ₁	- 1 ₁



include WJAC-TV



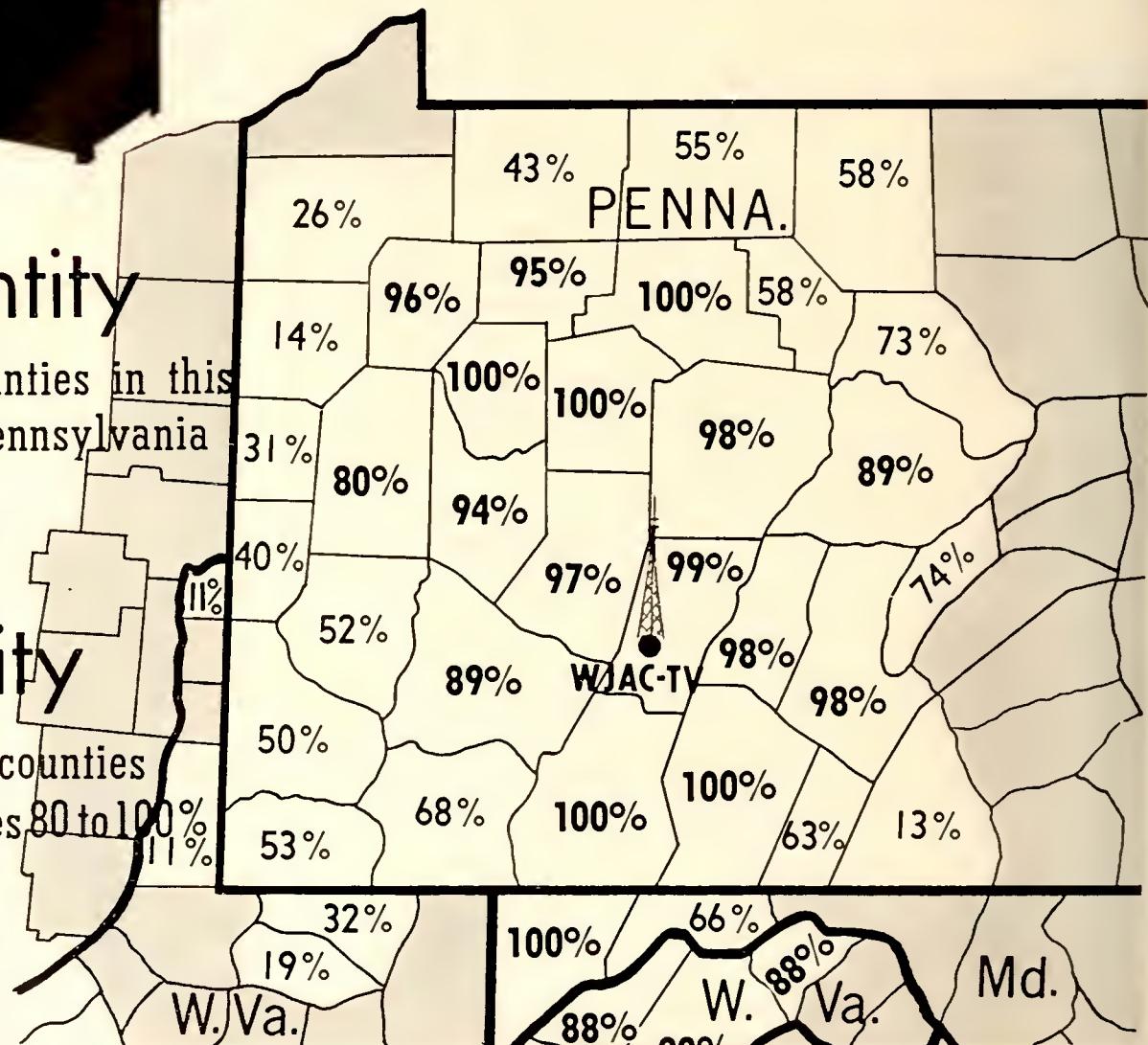
**if you want a schedule
with a top "Hi-Q"**

Hi-Quantity

with 41 key counties in this
Southwestern Pennsylvania
Marketing Area

Hi-Quality

in 20 of these 41 counties
WJAC-TV reaches 80 to 100
of TV homes



The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES . . . and WJAC-TV is the one station that can deliver maximum coverage of this vital marketing area. WJAC-TV reaches into 63% of these TV homes . . . and holds viewer preference with outstanding programming. Latest ARB study in the Johnstown-Altoona area alone shows WJAC-TV with 24 out of the 25 top night-time shows. If you have something to sell, in Southwestern Pennsylvania . . . showcase it on WJAC-TV . . . the station with that remarkable Hi-Q!

call your KATZ man for
full information about



WASHINGTON WEEK

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

New probes of the FCC were shaping up this week—even though reports on two of last year's Congressional tv proceedings still were hanging fire.

It's anybody's guess when the Senate Commerce Committee will do anything about the report of its staff on networks. Celler's House Antitrust Committee report likewise has been up in the air—but may appear next Monday.

The latest major problem the FCC faces appears to be the investigation to be undertaken by a House Commerce subcommittee, with Rep. Moulder (D., Mo.) as chairman.

Object of this probe is to determine whether Government regulatory agencies are administering the laws in line with Congress' intent when the laws were passed.

Rep. Moulder figures on getting around to the FCC about September. What's significant about his move is that **House Speaker Sam Rayburn is wholeheartedly with Moulder** on the thesis that regulatory agencies make laws by "administrative decision."

While Moulder was checking his timetable, the FCC was the target of a bitter attack on the House floor from Rep. Dingle (D., Mich.).

Dingle, a member of the full Commerce Committee (but not of the special committee which will probe the FCC) singled out FCC chairman George McConaughay and Commissioner John Doerfer for special censure.

Dingle's potshots included these statements:

- Chairman McConaughay was offered reappointment merely as a facesaving device.
- Although the activities of the Commission have been such that high administrative circles were prompted to "search for a more desirable type of official," this facesaving indicates they are not too serious.
- Commissioner Doerfer, who is slated to succeed McConaughay, has, like the chairman, "demonstrated a penchant for endearing himself to the networks and the bigger broadcasters—the people, in short, whom the FCC is supposed to regulate."
- Cases before the FCC are "arranged" now, rather than tried.

What Dingle wants is a sweeping inquiry into the FCC's operations.

His special grievance has been the award of Channel 5 to the Herald-Traveler, of Boston.

He reviewed that case in his latest diatribe, noting that the Herald-Traveler has been convicted of antitrust law violations aimed at competing newspapers.

The deadline for filing on the FCC proposal to junk the tv table of assignments is falling due, but so far the invitation to present industry views and ideas has met with only minor response.

The networks really were the only ones that had much of anything to say.

CBS was in favor of the plan to permit filing of applications for any channel in any location, providing the FCC would guarantee to hold firm on its stipulations (1) that uhf stations must be protected and (2) that existing mileage separations between stations be maintained.

NBC took a middle ground, holding the FCC should be sure that tv service will not be degraded and that uhf be protected before the commission moves.

The Association of Maximum Service Telecasters was dead set in opposition. It contended that only through degradation of service could more stations be accommodated.



76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

You get 76,701 more TV homes with WFBG-TV, Altoona, plus Pittsburgh—the best combination of stations in the area! Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. ARB Altoona Coverage Study, March 1956; ARB, November 1956.

Every day, more and more timebuyers and advertisers are discovering the fact that THE AUDIENCE BELONGS TO ALTOONA and Pittsburgh! Your Blair man will show you why smart timebuyers and advertisers are switching to ALTOONA.

ONLY BASIC CBS-TV STATION SERVING THE AREA

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y. / **WHGB-AM**, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York



WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

ONLY ONE CAN DO THE JOB



WNHC-TV LEADS—DAY AND NIGHT!

Sign on to sign off, seven days a week, WNHC-TV, New Haven-Hartford, trounces *all* competition. In a 14-county area covering 896,000 TV homes, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Your Katz man has the facts: ARB, Nov. 1956; Nielsen NCS #2, 1956.

A TRIANGLE STATION

WNHC-TV
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

...ESPECIALLY IN HARTFORD!

SPONSOR HEARS

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

The ease with which contest promoters latch onto airline due bills could cut into that sector of the spot business.

Why put out cash for spot announcements, say the airlines, when you can get all you want in exchange for free rides through loads of promotions?

Note on rising costs: A New York advertiser tossed \$3,000 out the window because he didn't like the waltz tempo used in a completed commercial.

His reproof to the agency: I have a modern product and I want a modern beat, like jazz, to sell it.

Nestle apparently has borrowed an old P&G subterfuge in its current buying of a spot radio campaign via D-F-S.

The product mentioned to reps is Decaf. A Nestle competitor, however, says it's really in behalf of an upcoming powdered cream, a la Preem.

A filmed "public service" series, each installment of which cost the network at least \$75,000, can be had by sponsors next season for \$7,500 a throw.

The network figures: Sponsorship assures lots of coverage. And, anyway, some of the difference can be recovered from the **hookup** sale.

A new wave of nostalgia is building up across the nation. You can see it in the fascination with such oldtime greats as Eddie Cantor, Helen Morgan, Buster Keaton, Lindbergh, Dempsey, etc. (with more to come—a biography of Mae Murray, for example).

Motivation-minded observers attribute it to a desire to escape today's tensions by reveling in a romantic past whose tensions long since are forgotten.

It's got Madison Ave. blowing the dust off history books in search of "new material."

Radio is now old enough to induce a nostalgia all its own. It's beginning to take its place in the hall of fame with vaudeville, the legitimate stage, and film.

How good are you at remembering the products each of these 1933 network radio stalwarts advertised?

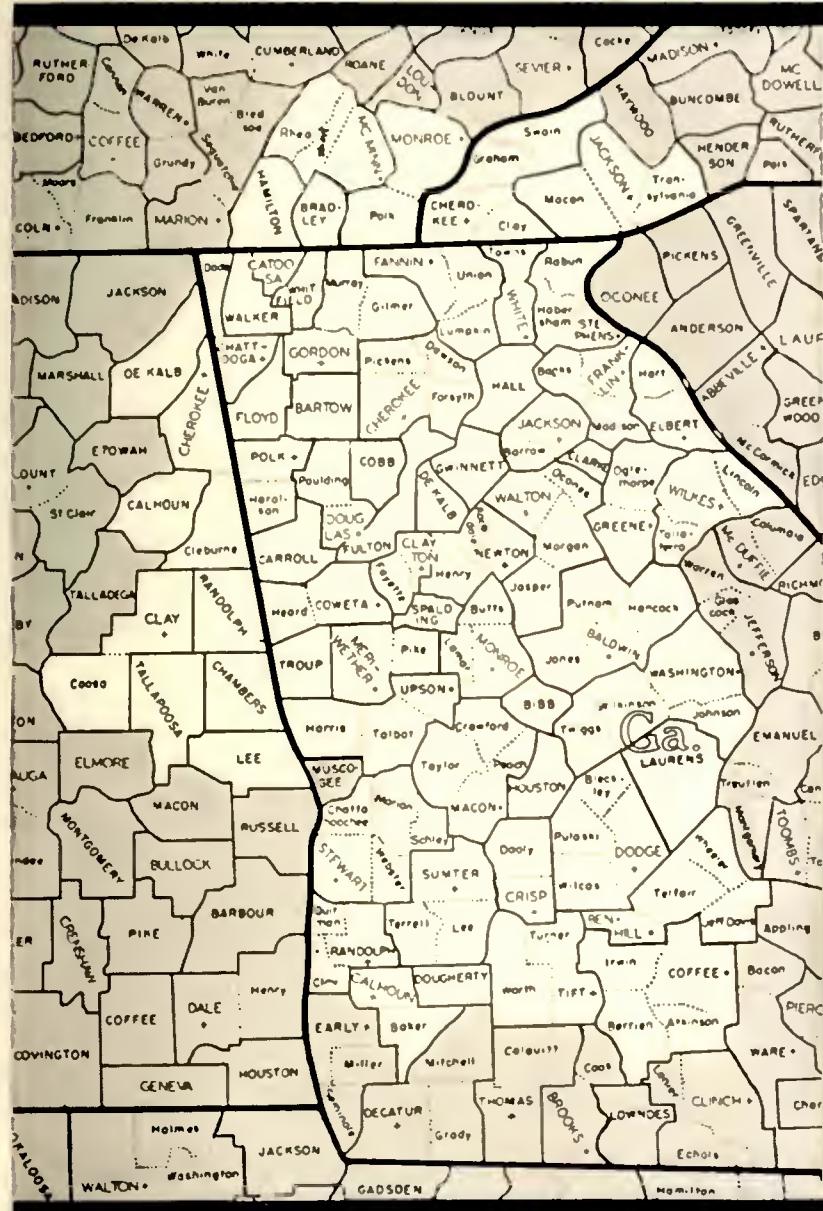
1. Baby Rose Marie	11. Al Jolson
2. Babe Ruth	12. Crummit & Sanderson
3. Phil Baker	13. Phil Harris
4. Fannie Brice	14. Eddie Duchin
5. Lum & Abner	15. Kate Smith
6. Sisters of the Skillet	16. Jack Benny
7. Albert Spalding	17. Bing Crosby
8. Roses & Drums	18. Olsen & Johnson
9. Byrd Expedition	19. Will Rogers
10. Believe-It-Or-Not	20. George M. Cohan

Jot down your guess and then check it against the answers on page 83.



*According to the Nielsen
Coverage Service Number 2*

WSB-TV the dominant Georgia station



"White Columns"
is the home
of WSB Radio
and WSB-TV



WSB-TV

ATLANTA

SPONSOR • 8 JUNE 1957

89

NOW EVEN MORE THAN EVER.....

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

**K
S
T
N**

**Fall 1956 Hooperatings again
shows 4-year KSTN dominance
of *Stockton Radio Audience.**

*America's 92nd Market

Music • News • Personalities

Represented by Hollingberry

**BEST SHOT
OF THE
YEAR**



"We long ago learned that **FALL FACTS BASICS** is an invaluable reference guide. It's unique. Basics consolidates a lot of vital information in one place right when we need it most."

Arthur S. Pardoll
Media Group Director,
Foote, Cone & Belding, N. Y.

**IN USE
20 JULY**

**AD DEADLINE
2 JULY**

INTERURBIA

(Continued from page 33)

the future is the West Coast. While the West Coast is not the most fully developed Interurbia today, it does indicate the pattern of media in the future, according to JWT executives who've been most active in the Interurbia project. The characteristics of West Coast media which may set trends are their regional nature. For one thing, the West Coast has complete regional radio and tv coverage. It also has *Sunset*, a truly regional or "interurban" magazine.

According to media executives who see Interurbia rising out of the wall maps, the print media are particularly behind the eight-ball in the face of this population trend. However, print media have shown awareness of the problem—magazines, by splitting advertising forms regionally (some media men predict more regional splits may eventually apply to editorial matter as well); and newspapers, by running area sections, but this is a costly process.

There's some disagreement among agency media executives over the efficiency of basic tv "must-buy" networks. The Interurbia concept will focus more attention on this question.

Says Arthur Porter: "It's possible that the tv networks could rearrange their 'must-buy' list in the future to be more efficient. Right now, you have to supplement Interurbia coverage with extra buys, whereas you may be getting some waste elsewhere."

Media executives agree that a national advertiser can't limit his tv coverage to Interurbia, but needs network coverage in the remainder of the country as well. The part of the country outside Interurbia still accounts for half of the country's retail sales.

"Just because Memphis isn't an Interurbia doesn't make it a bad market," says Porter.

But the basic network structure does not necessarily follow strict population lines.

"There's a little padding necessarily," says the head buyer of one of the top 10 agencies. "For one thing, as the number of stations on the air increases, the list of must-buys gets longer too. And you may be getting into some pretty secondary markets, which you'd rather skip in favor of stronger coverage in prime areas. We're studying this problem right now. Also, there are some must-buys that you might call semi-political, where a

**Keep your eye
on these
Plough, Inc.
stations:**

Radio Baltimore

WCAO

Radio Boston

WCOP

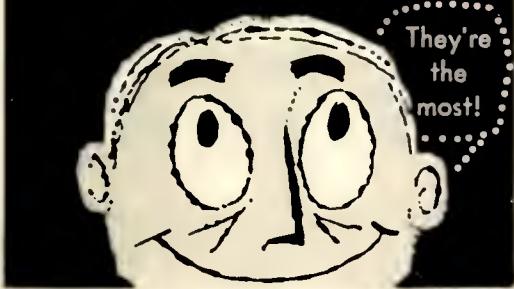
Radio Chicago

WJJD

Radio Memphis

WMPS

They're
the
most!



**KILL TWO BIRDS
WITH ONE STONE**



TOP AUDIENCE — On all surveys, WREN is right up there in all-day audience, with sound hour-by-hour ratings and a wider distribution of audience.

AREA COVERAGE — WREN combines high ratings with effective coverage of the Topeka trading area . . . yours at competitive rates, too!

5,000 Watts Topeka, Kansas

WREN

Rep. by John E. Pearson Company

station in either of two adjacent cities could do the coverage job, but if one's a must-buy, the other one is too."

ABC TV's must-buy requirements, based on gross dollar volume rather than specific stations, may become the trend, according to some media executives, if station-must-buy requirements become too rigid on the two major networks.

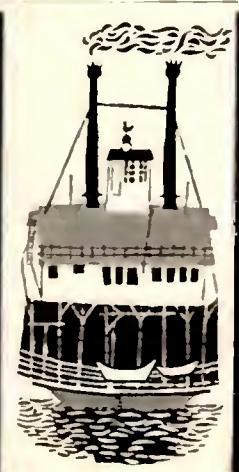
"For the moment, basic network requirements seem pretty realistic," says Ted Kelly, McCann-Erickson broadcast supervisor. "They might present problems for a specific client, but that's all. If the population shift begins to warrant it, the networks would have to consider changes for competitive reasons."

"The must-buy stations are in pretty big markets," says Jim English, Y&R associate media director. "And Philadelphia and New York are still pretty different. So even if a station could cover both electronically, you'd need separate coverage in each. Besides, the marketing strategies and apportioning of sales districts of most major advertisers are not yet keyed to the Interurbia trend. Therefore, on a market-by-market basis, network requirements and advertiser-distributor needs still tend to coincide."

Many of the new media trends may derive from the characteristics of Interurbia's citizens as seen by the JWT, Yale and *Fortune* sociologists. They see Interurbia as a stabilizing influence upon the national economy because of the Interurbanite's near-unquenchable thirst for hard goods and appliances.

As home owners and as "aggressive, competitive consumers," the Interurbanites are expected to be pace-setters in buying habits. Psychologically, the Interurbanite, according to the study, "wants to be a leader and influence others." For the advertiser, this means a growing and spreading market that is unusually receptive to new product ideas.

in
MEMPHIS
the
OK Negro Radio Buy
is
WLOK



**Shreveport's
ONLY
ALL
NEGRO
PROGRAM
STATION!**



**That's why KANV is
THE station to use to
reach this richer-than-
average Negro market.**

**Write, call or wire the KANV
Representative in your area—NOW!**

KANV

**1050 kc - 250 Watts - DAYTIME
SHREVEPORT, LOUISIANA**

in

**JACKSON,
MISSISSIPPI**

more people listen to

WSLI *

(*PULSE SURVEY—MARCH 1957)

than to any other station!

**MISSISSIPPI'S BIG
MUSIC & NEWS STATION**

WSLI

5,000 WATTS • 930 KCS

CAPITOL BROADCASTING CO.
JACKSON MISSISSIPPI

REPRESENTED BY WEED AND CO.



ALL ABOARD!

Oldtime Ohio River steamboat whistles let passengers know it was time to get under way. The more forceful the whistle, the bigger the boat . . . the more passengers it could carry . . . the faster it took them further.

Similarly, the latest Nielsen figures sound a forceful blast for WSAZ-TV in today's busy Ohio River market. With an audience of over half a million TV homes in 69 countries, WSAZ-TV reaches (says Nielsen) 100,580 more homes on weekday nights than the next-best station. And it's the consistent leader around the clock!

This is impressive traveling—and to very prosperous ports of call where income has never been so high. Get aboard this prime mover of goods and let WSAZ-TV blow your own whistle where it will be heard—and heeded—most. The gangway is down at any Katz office.



Reps at work

Ken Beech, Headley-Reed Co., New York, says: "Someone has to straighten out the rating mess. There are glaring contradictions in station popularity between the three or four rating services used in top markets. Apparently, people are of one mind when answering on the phone and of another when queried in person. This rating conflict makes every radio buy open to question. Let's take the station which lost the business and which doesn't subscribe to the same service on which the agency based its buy. It cries 'foul!' when the agency discards its survey in favor of another. The agency's reasons for not using it may be valid. So may be the station's reasons for using it. Who then is to decide what is valid? Is it reasonable that one \$100,000,-000 agency should subscribe to survey X and another subscribe to survey Y? Stations, advertisers and agencies must concern themselves with this problem. The SRA, 4A's RAB and TvB should unite their research efforts to determine the valid features of each survey. Impartial researchers would scrutinize the services—appraising method as well as result, until a satisfactory method is found."

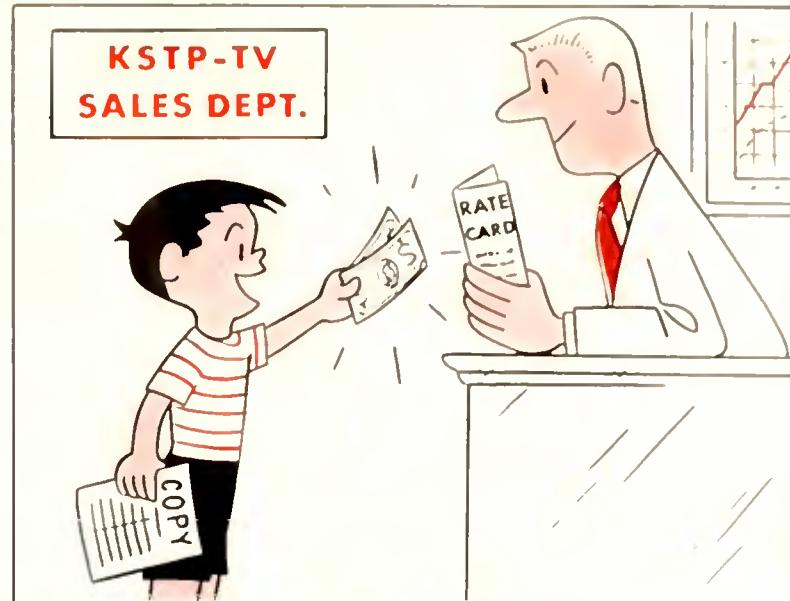
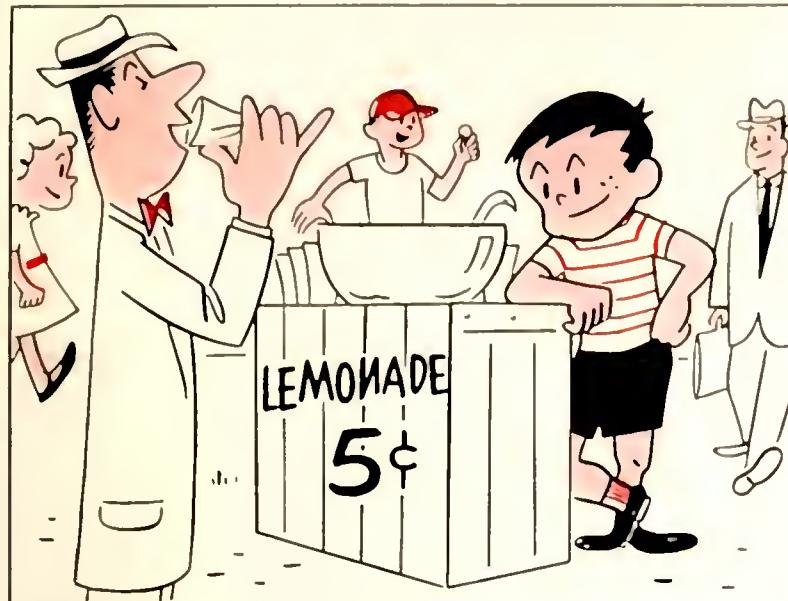


Ed Rohn, radio division, Edward Petry & Co., New York, says: "Surveys have shown several times that most people on hearing a rumor that war was declared would turn to their radios for confirmation and details. This is undoubtedly true, and it's true, too, that in each market there's one particular station that most people

turn to. That station might not have the highest ratings or the widest coverage or the lowest cost-per-1,000, but it would have the confidence of the people: it would have believability. It would be a responsible 'citizen' with real stature in the community. I'm not talking about the 'small but loyal' audience routine. I'm talking about something even less tangible than that. Certainly a station should have a mass audience. But

big exposure isn't enough. What value is an audience if that audience doesn't have faith in the station? It won't sell products. To be genuinely successful, a station must have the power to move an audience, and the good sense to avoid abusing that power. Then and only then is a station an important advertising force. So, advertisers can't afford to overlook the station that people believe in."





KSTP-TV SELLS the \$4 billion Northwest market!

The success story above may be a bit exaggerated, but whether or not you are in the lemonade game, it's typical of the selling job that KSTP-TV can do for you in the vital Northwest market.

Since 1948 when it became the Northwest's first TV station, KSTP-TV has been the Northwest's *success station*, as hundreds of satisfied advertisers will testify.

Our files are full of success stories . . . facts proving that KSTP-TV not only *reaches* but also *sells* this market of 693,519 television homes in an area with more than **FOUR BILLION DOLLARS** in effective buying income.

Interested in success stories? If so, your nearest Petry office or a KSTP-TV representative will be happy to give you the details.

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**
"The Northwest's Leading Station"
Represented by Edward Petry & Co., Inc.

Tv and radio NEWSMAKERS

Sir Seuen HERALDS A REVELATION FOR . . . WSAU-TV



Sir Seuen's squires, THE MEEKER CO., INC., have just proved beyond a dragon-shadow of a doubt that WSAU-TV is a good buy. Sir Seuen invites you to "round-table-it-up" with the MEEKER MEN for this vital, fast moving, fact revealing presentation.

WSAU-TV
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.



Richard D. Buckley has been appointed vice president in charge of programming and sales for the entire DuMont group in addition to his present post as president of the WNEW division of the DuMont Broadcasting Co. Buckley became president of WNEW when he headed a group of businessmen who purchased the station for \$2,100,000 in 1954. In October 1955, Buckley

retained a 25% interest in WNEW when it was again sold—this time for \$4,100,000. FCC approval of the sale of WNEW to DuMont came in April of 1957 when under Buckley's leadership the station was sold for \$7,500,000, a record price for a radio station and the third highest price ever paid for any broadcast facility. Buckley's start in broadcasting was with John Blair and Co., where he worked up from the ranks to president. Buckley held this position 10 years.

Thomas D'Arcy Brophy, chairman of the board at Kenyon & Eckhardt, has announced he will retire at the end of September. Brophy made this announcement during the annual K&E meeting at Lake Placid. Now 63, Brophy has been board chairman of K&E since 1949 and was agency president for many years prior. His prowess at client meetings and in landing new accounts is, however, only a part of the Brophy story. His career was marked by a struggle to overcome personal misfortune. In 1933 Brophy was badly burned in a car accident. For 18 months he was in a hospital, completely blind—and has had 13 major plastic-surgery operations. His record of public service is crowned by the campaign he headed to sell the USO to the American people during WW II. His post-Sept. plans indicate that retiring from a job is not retiring from life.



Phil Hoffman has assumed the position of vice president and general manager of WTCN Radio and Television. Hoffman's move results from the purchase of the stations by Time, Inc., whose Denver property, KLZ-TV and Radio. Hoffman leaves to take over his new post. Other broadcast properties owned and operated by Time, Inc., include KTVT and KDYL Radio, Salt Lake City; WFBM Television and Radio, Indianapolis; WOOD Television and Radio, Grand Rapids. Hoffman's previous broadcast experience includes management of stations in Des Moines; Yankton, S. D.; and Washington, D. C., and the ABC o&o KABC-TV, Hollywood. Miller Robertson continues as manager of WTCN Radio and Television, both ABC network affiliates. No changes of personnel at either station are contemplated at this time.

WJAR-AM
AND
WJAR-TV

PIONEER STATIONS OF
PROVIDENCE, R. I.

are pleased to announce
the appointment of

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

LOS ANGELES • SAN FRANCISCO • ST. LOUIS

LOS ANGELES • SAN FRANCISCO • ST. LOUIS

The Original Station Representative with the family of top stations



SPONSOR SPEAKS

Tv and the 12-year-olds

Author Budd Schulberg has been one of Hollywood's deftest critics ("What Makes Sammy Run"). Now he has moved his attention 3,000 miles east and written a movie called "Face in the Crowd" which is the most biting film portrait of television and admen to date.

SPONSOR disagrees with Schulberg's major premises. But nevertheless what he has to say on screen and in person (see page 34 this issue) is important. He is just one of a growing number of critics who think the same way.

Many of the critics are newspaper columnists. Others, like Schulberg, are successful writers from other media. And even the insiders take an occasional flyer at lambasting tv.

Goodman Ace, for example, one of television's most successful comedy writers, recently attacked tv in the New York *World-Telegram & Sun* for programing to 12-year-olds.

The 12-year-old accusation is one of Schulberg's favorites too. This accusation has been repeated so often it has become a cliché which obscures more constructive points of criticism.

The fact is television could not have achieved its present dominant position among entertainment media if it underrated its audience so drastically. The proof is in audience reaction. This year the average television program on the networks at night reached more people—21% more—than in the year past.

It achieved this record by programing for the majority of the audience, which any mass medium must do. But majority programing is not the same as programing for 12-year-olds—and Goodman Ace's own achievements (the Perry Como show for example) prove it.

SPONSOR believes strongly that television should also appeal to important minority tastes. And tv has indeed already brought cultural events like opera, ballet, original musical comedy and penetrating drama to more people than any other medium in history—though it can and should do more.

What most television programers really want to achieve is gradual uplift in the public's standards through constantly improved mass programs. A fellow like Budd Schulberg can make more of a contribution toward that end by writing for tv than by grumbling like a man with a yen to start an off-Broadway experimental theatre.

THIS WE FIGHT FOR: *Big market changes are under way today, making this the ideal time to get out and learn about stations first hand. Travel yourself, let your timebuyer travel to stations. The dividends will be big.*

10-SECOND SPOTS

Out, grey-flannel! Lilly Dache, women's fashion designer, is planning a line of fancy shirts for men this fall. *And won't the agency group on the Dache account be a gay-looking crew!*

Tvocabulary: From *N. Y. World-Telegram*—"... Armstrong Circle Theater is doing an *actual* based on . . ." So the medium that gave new meaning to the word "spectacular" now comes up with an "actual." Put them both together and you'll have a "spectactual."

Quiet, please: GE, through Philadelphia ad agency of W. S. Roberts, Inc., has bought a three-week campaign on WRCV in that city. Each announcement begins with five seconds of complete silence. *Ah, silence—the softest sell of all.*

Gal Friday? New secretary on Madison Avenue asked her boss where, in New York, is station BBDO.

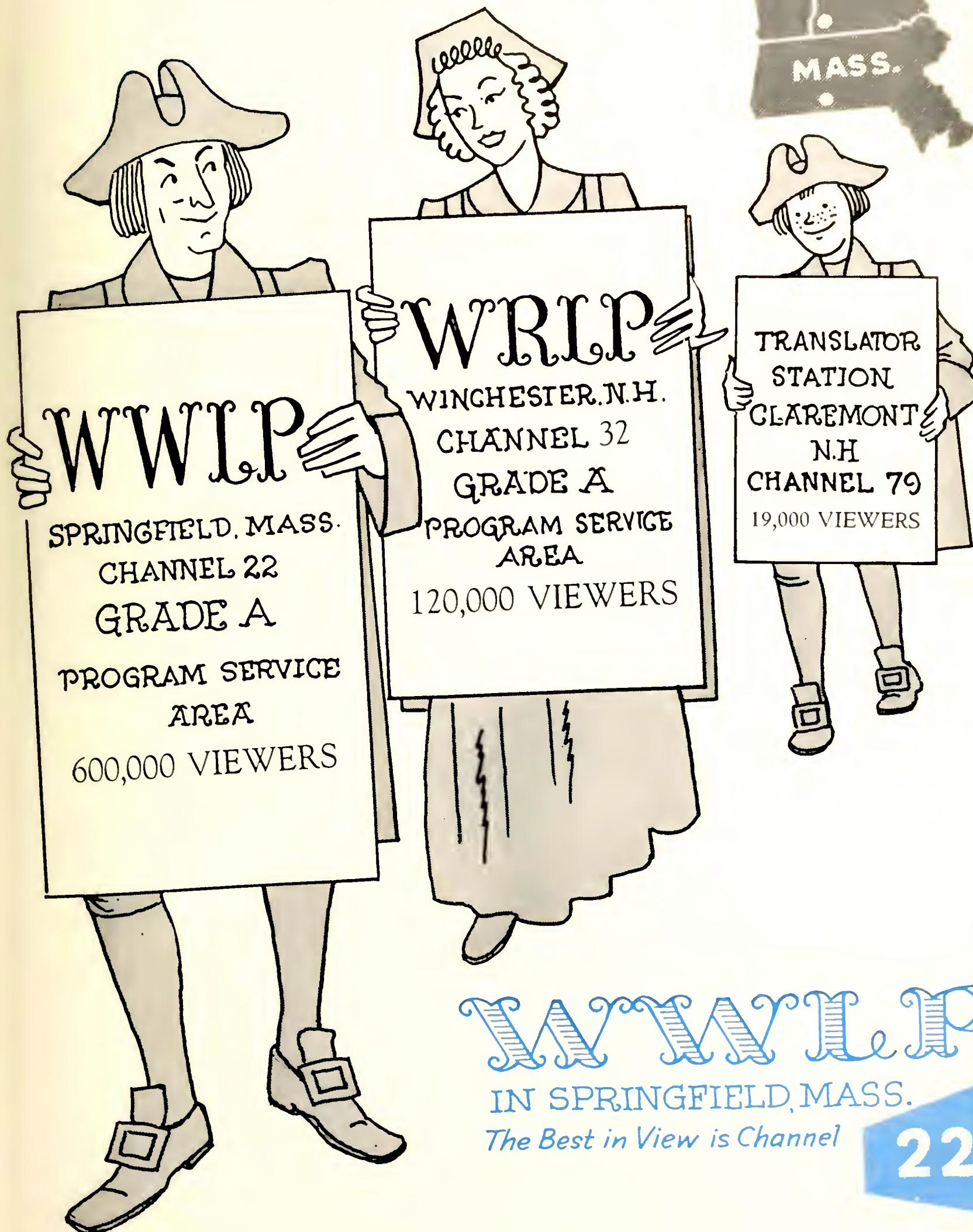
All shook up: In Yorkshire area of England, television suffered a confusion of sound and picture that resulted in such mixed-up commercials as: viewers were urged to clean their teeth with a sausage; a picture of a toothpaste tube was accompanied by a sound track that said, "This will make your hair gleam"; a well-fed cat was shown as a woman's voice declared, "This is my husband." A British tv official said, "I suppose a technical fault was inevitable sometime."

Minor league: NBC TV's *Zoo Parade* recently uncovered a chicken that plays baseball. *That's nothing—Baltimore has Orioles that play baseball.*

Rainmakers: In seasons of drought, at KITE, San Antonio, d.j.'s used to spin such disks as "Singing in the Rain" at the slightest hint of a shower. Now that the deluge has hit, Program Director Stan Nelson has been requested to cut out the "rain music." *Mark Twain was wrong; KITE not only talks about the weather—it does something about it!*

Snub appeal: With employers and personnel agencies stressing "Ivy League types," Chester Laurie, men's stylist, says that "it's getting so you can hardly tell the Yale or Princeton graduate from those of the not-so-fashionable men's colleges. *Like the School of Hard Knocks?*

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